

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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THE NEW YORK MIRROR.

LIFE IN LONDON.

[FROM OUR OWN CORRESPONDENT.]

GARRICK CLUB, LONDON, March 29.

My intimate acquaintance with several members of the Lotos Club in New York leads me to suppose that the newly-created Lotos Club of London will afford the American club very great amusement.

The managers have taken the premises No. 316 Regent street—issued a list of promising managers and管理esses, including the names of several theatrical ladies sufficiently well-known to advance opinion as to its fate, and opened the house for membership, the yearly dues being £4 3s. There are “boudoirs,” supper rooms, reception, drawing, music and reading rooms.

There is a little theatre for dramatic recitals, and there is to be a lively club generally. “After the American style,” so sets forth the prospectus—introducing the customs of the New York Lotus Club—soirees, dansantes, artistic après midi, etc. Lottie Venn, Laura Clement, Constance Roseby, Florence St. John, Selina Dolaro, Nelly Farren, Kate Munroe, Jennie Lee and a number of others are joined to the undertaking with most of the gentlemen of the profession as an “Honorary Committee.”

All restaurants close here at 12 p. m., and after a “late bill” at a theatre a supper-party is quite an impossibility. The new Lotos will serve supper till 2 in the morning. It will be very convenient no doubt, but its likeness to the Lotos of New York (of which it purports to be a branch) is not evident to enlightened Britons, whatever the Americans may think of it.

Let me relieve your minds. The new club is not a club at all, in the American sense of the word; but a proprietary affair, got up by the clever manager of the Temple, the Civil and Military, the Russell, etc., and will only be a nine days’ wonder.

Mr. Irving closed his theatre for four nights, reopening for the matinee of Saturday, the 27th, with the Merchant of Venice of course. It is quite impossible to say how long the present bill will not run. London is a constant old place—holding a success as worthy a long life—and showing, in its devotion to old favorites who have outlived their attractions, a steadfast quality quite unknown elsewhere. Mr. Irving in the earlier days of the present programme promised a speedy production of The Corsican Brothers, the version drawn for Mr. Keen by Mr. Bourcier. But postponement has been necessary, and will continue to be while the Londoners besiege the Lyceum in such throngs as they now nightly do.

Genevieve Ward, in Forget-Me-Not, is doing a fair business at the Prince of Wales, and the Kendals about the same at the St. James.

On Easter Monday, at Drury Lane, there will be a mixture of opera, bouffe and drama. Mme. Angot’s Daughter, interpreted by Grenier, D’Anka and Alice Burville, and Lady Audley’s Secret, with Louise Moody and others in the cast. In Mme. Angot a danseuse named Paleodino, who was a favorite in New York, will appear. Certainly all tastes seem consulted in this Easter entertainment, and off Drury ought to be crowded.

The Bancrofts closed the Haymarket for the week—resuming the production of Money on Easter Monday.

March 27 will witness the first performance of the Hanlon-Lees in London at the Gaiety. Great expectations are expressed in regard to them, as they are considered the master draw of the season. Their entertainment is so novel and so perfect in its details that they managed to please Paris for nearly a year, and might have continued longer but for the English engagement. Mr. Hollingshead (of the Gaiety) feels displeased at the proposed American tour—as the odds are in favor of their establishing themselves in London favor and becoming fixtures for season after season. Here it is the 33rd night of Madame Favart. Here is the 200th night of Betsy, and month after month Drury went on—year after year Our Boys was played, and in view of these enormous runs, a great success is set down as good for years, not weeks or months.

This morning Charles Harcourt takes a benefit at the Olympic, for which a large and attractive number of his co-laborers in the amusement world volunteer. Mr. Macklin and Blanche Henri do The Quiet Pipe; Mark Lemon’s comedy of The Ladies Club, with J. G. Taylor and Helen Barry, and Mrs. Alfred Melton; Charles Warner recites Bret Harte’s “Mouth of the Pit.” Mr. Harcourt and Emily Fowler in scenes from the School for Scandal; Neville and Lydia Foote do the Ticket-of-Leave-Man.

A selection from Midsummer Night’s Dream, with Terry and Anson, finishes the morning. In the evening, Wild Oats, The Rough Diamond, and the musical farce of The Wrong Man in the Right Place, will engage the services of Lionel Brough, John S. Clarke, Lydia Thompson and the Vokes Family—to say nothing of half a hundred minor people.

At the Duke’s Theatre for the coming Easter Monday two American actors named Baker and Farron will appear in a play entitled Conrad and Lizzette, in which they claim to be especial New York avorites. It is my impression that if those names have ever reached me, it was in connection with such 20-minute acts as prevail in variety halls. Mr. Holt produced a very fair drama at his place called The Battle of the Heart, backed up by Burnand’s Burlesque of Paris—in which poor Liza Weber, once such a sensation in your city, appeared to terrible disadvantage.

There are so many women of talent, who seem on the down grade just now, that delicate and unpleasant as the subject is, for the sake of others, their cases demand mention, and their fates should be known, as warnings to other mariners sailing the treacherous depths. It is but lately a gentleman returned from New York told me a terrible story of an American actress (never a very clever one, but related to the cleverest one you have there). Years ago, I visited the home of this actress and Liza Weber, who were residing together on the east side of town.

Their house was the rendezvous of politicians, club men, bankers and brokers. At one of these gatherings the three graces, Liza Weber, Belle—, and Ethel Norman (a large English girl with lovely face), all living as a happy family, were jocularly warned by the well-known Judge Dowling, that the life led by them in the East Sixteenth street house had but one ending, and he would bear in mind that present occasion, and deal with them gently for “Auld Lang Syne.”

Poor Weber, in one of her down-spirits, has been before the police courts, and now in one of her ups, she appears bloated, bleared and utterly unlike her old self in the burlesque at the Dukes—only for a few nights—as the performance proved a dismal failure.

Ethel Norman has gone altogether to the bad, and is known no more in the profession, while from across the sea comes the saddest story of all—since Belle had greater natural ability, more refinement, and as I have reason to believe, a very warm heart and affectionate disposition. My friend with a party was seeing the sights of your metropolis, when late at night they called at a well-known mansion, both fast and furious, not of the first or even second class, but a third-rate notorious house.

The woman who admitted them was terribly changed in person, befogged in mind, a wreck and a ruin. The door-opener of a vile place, the servitor of its vicious inmates, and yet this poor creature was the once gorgeous Belle—, a woman innocent girls turned in the streets to look after for her style, and beauty, and splendor of raiment—a woman whose good looks obtained occasional engagements among the managers, who was a universal favorite among the fast men ten or fifteen years ago.

My friend recognized her immediately, and when his party entered the drawing-room, he went back and questioned her.

“I have been in this country all winter,” said he, “and looked often for you on the streets and in the theatres.”

“Oh,” answered the woman with an oath, “I haven’t been on the street for months and I haven’t been in a theatre for years.”

“What do you do yourself?”

“Well, this is a night house, and I don’t get to bed before the sun is up, so I sleep most all day, and that keeps me from off the street; and another thing (this with a flash of pride), you don’t suppose I’d strike onto Broadway in calico wrappers! No, I don’t give myself away like that. It isn’t once a dog’s age a man comes here I ever knew, and if they do they don’t know me when they meet me.”

A fall such as this is not unusual here in London, where the girls are of country birth and have no relations in the city. But poor Bella’s case is unaccountable as, she is well-connected and has near relations in the same place.

Why do not these relations snatch the poor creature from her living death and incarnate her in a Retreat. Mad she must be, and reformed she might be by such a proceeding; yet spared for an old age not wholly of vice and degradation. ROBERTO.

Garrick’s Theatre.

A shadowy memory of the stage still hangs about the neighborhood of Goodman’s Fields in the shape of a small house entered from Leaden street, and call the Garrick Theatre. Hither we were drawn not long ago by a sentinel of wonder and admiration at the power which could turn the wit and rank of London from its accustomed channels. The way there lies through thoroughfares bearing ancient names, and still retaining occasional traces of their antiquity. Here an old house with protruding stories and venerable gables, there some remnant of a King’s palace; across the road an inn, with tiers of old-fashioned galleries and inner corridors looking down upon the yard and roomy stables, or, again, some token in the wall of a house marking the site of one of the city gates, or the position of some old watch-house, all tend to dispose the willing mind to invest with a classical interest objects that in more familiar and more modern neighborhoods would seem unworthy of attention. Here, for example, a quaint, low-roofed shop with square window divided into small square panes, through which little else could be seen than cheap periodicals and tissue paper catalogues of cheap popular songs, yet looked as if it might be a repository of antiquated gossip and decaying traditions.

The garrulous old lady bending over her stick, who hobbled out of an inner room upon our entrance, was so eager, so volatile, and so emphatic in her replies, that we felt we were losing information of precious worth by not understanding all that she said; especially as we gathered enough to make it clear that a tradition of Garrick’s triumph was not extinct in those regions, and that it was her firm conviction that the present structure stood upon the very ground where, to use her words, “Garrick, poor fellow, used to act.” Even the dingy little theatre itself, when he entered it, was continually suggesting reflection, sometimes by a point of similarity, sometimes by a point of contrast with its prototype. In Giffard’s Theatre there were three prices of admission—1s., 2s., and 3s.—to the gallery, pit, and boxes. We found a similar division existing in the Garrick Theatre, but the audience had been entreated thither by the reduced fares of 2d., 4d., and 6d. Where reality looked down upon a swarm of hulking men and noisy, restless boys, and around upon the few poor occupants of the boxes, fancy called up brilliancy of color, the buzz of criticism, jewelry glittering in the candle-light, the flutter of fans, and murmured tones, and soft laughter. Could such an audience as that before us be moved by a Garrick if one were again to arise, or could its enthusiasm send the wave of rumor vibrating to the opposite extreme of London? It struck us as an odd coincidence that the play should be preceded by a miscellaneous concert; but that orchestra consisting of a battered piano, a fiddle, a trumpet, and a drum, was much more primitive than that which accompanied Giffard’s “pretext,” while to match the play, and the acting thereof, it would be surely necessary to go back to the days when the inn-yard was the home of the stage.

Haverly’s Juveniles in Jail.

The following extract from a letter from C. E. Blanchett, the manager of Haverly’s Juvenile Pinafore company, now traveling in Texas, relates a little incident in which several of his wards took part:

“ * * * All strangers are curious to see James Currie, the murderer of poor Ben Porter. We passed yesterday (Sunday) in Marshall, and an invitation was sent up to me for the company to visit the jail. It was a bright sunny morning, and as the prison was but a short walk from our hotel, I took several of our young ladies and gentlemen over. They returned the courtesy extended us by the janitor, who kindly showed us all over the building, by singing several hymns for the prisoners. Their simple melodies moved not only those behind the bars, but the keeper himself to tears. Everybody thought that this little episode was one of the prettiest incidents that ever happened within the boundaries of the State. Strangely enough, too, it happened to be the anniversary of Porter’s murder, the 26th of March.

A Theatrical “First-Night.”

Let one imagine himself a spectator at a first representation in one of our leading theatres. The play is a new work by an American author. The audience is large, and, in the main, fashionable. Most of them arrive late. The scintillating splendor of the chandelier overhead, the sparkle of the gas-jets, the glare of the footlights, the handsome decorations of the theatre, the crowded audience, the bright costumes of the women, the general look of expectation and the magnetism which seems to pervade this picturesque confusion of humanity thrill the spectator. The orchestra is now midway in a gallop. The heads of most orchestra leaders are bald, strange to say—a fact which most people learn in early childhood. While the music is in progress, one looks about in search of familiar faces. Many of the choicer seats are occupied by representatives of “our best society,” who are present to be seen, rather than to see. But fashion is not the most interesting element of the audience; for here are men distinguished in various walks of life, who would rather miss three good meals than a first-night. The critics of the leading newspapers adorn the middle aisle. They sit smileless and owl-like, as though each were an Atlas supporting a little world of his own. Three or four of these gentlemen have made names for themselves, and their opinions are respected. Representatives of small-fry sheets and out-of-town journals abound; there are few of them who have not an axe to grind, and most of them know as much about the drama and acting as the Beestons, according to an ancient tradition known about the root of wisdom. This mob of writers is made up of singular and antagonistic elements. Farther down is a doctor of divinity, who belongs as he does to an advanced sect of Christianity, combats the notion that the theatre and the devil are synonymous. There is no trade or profession which is not represented. The professional blackguard and the scholar, the rival manager and the callow playwright, the leading man of a neighboring house and the conceited amateur, the wealthy banker and the broken-down financier, the famous author and the literary duffer—all are here, and all glory in the title, which has been invented to describe them as a body, “first-nights.” The overture is at an end, and up goes the curtain to music pianissimo. One is soon absorbed in the play; for he has made up his mind, of course, to give the author the full benefit of his honest opinion. He is patriotic and sympathetic, and has read somewhere that Rome was not built in a day. The American drama, it seems, is subject to the same wise generalization. Well, the first act pleases him, and he is enthusiastic in a peaceful way. When the curtain drops he saunters out into the lobby. There are little knots of intellectual gentlemen, most of whom are writers of plays, though the world is quite ignorant of that important fact. Desirous to hear their opinions, he joins one of the groups. These well-informed persons say that the first act of the play is a failure. Where he had found artistic perception they discovered nothing but dullness long drawn out. He expressed his conviction forcibly, and is answered with a storm of “pooh-poohs,” “pshawas,” and other suggestive noises. One fellow who it is said has written a score of plays, all of which have been rejected, tells him confidentially that the act which has pleased him is “rubbish, my dear boy; rubbish.”

His mental reservation is, that the speaker is an ass. Of course he doesn’t say so; he holds to his first opinion, and gazes with renewed curiosity at these unappreciated playwrights. As he looks at them, it appears that their complexions are yellow with envy. The author’s success is, in their eyes, an impertinence, and they do their best to belittle it. However, one forgets these lobbyists and returns to his seat. The play goes on, the interest increases with each act, and the curtain finally falls upon the last tableau. The author, to whom the evening as been a long agony, is then called out, and is obliged to stammer his acknowledgments. The play has proved to be work stamping the writer as a man of taste and artistic promise. Its blemishes and its many shortcomings are noticed, but the general impression has been favorable, and one has the supreme satisfaction of knowing that he has enjoyed himself. The least sophisticated spectators agree. But a sneering friend, who is always at your elbow, assures you that the piece will be damned, because nine American critics out of ten argue a priori that no American play can be good. And now the lights are turned out, the last note of the orchestra dies away into the gray hollows of the theatre, one bows to his pretty female acquaintances as he passes out into the street, and a gust of cold wind blowing into his face confirms his pet shibboleth—that romance and reality are but the profile and the full face of life.

Irving’s Magnetism.

I always dislike a crowd, so we were among the last to leave the theatre. On arriving at the top of the staircase I was much struck with the manner of a young lady whom I had noticed strolling at one of the open box-doors; she suddenly rushed forward to her two sisters—as I suppose they were—and with joyful emotion, not unmixed with something of awe and reverence, “He’s there, he’s really there HIMSELF!” she said. I then looked through the open box-door. The green curtain had risen, and I once more beheld that most wonderful of transformation scenes which takes place every night at every theatre in London at the conclusion of the performance—there, amidst that latter end chaos, stood Mr. Irving, in proper persona, surrounded by two or three persons with whom he appeared to be in conversation. My eyes then rested on the three girls, who stood entranced, in the full enjoyment of the wonderful opportunity which fortune had thrown in their way. No one spoke; but each seemed to have attained the deepest depth of her heart.

This little incident was of great value to me in explaining much that I have suffered when trying to learn from young ladies some particulars about the actor they so much admire. They have indicated an unwillingness to talk with me upon a subject which they preferred to all others among themselves. I now see how deficient was my sympathy; how I lacked a certain feeling—shall say of reverence—with which they regarded their hero; for such I now discover him to be.

M. S. C.

The King of Italy has conferred upon Campanini, the tenor, an order of knighthood.

What Detroit Laughed At.

When the Kiralfys brought to Detroit their spectacular play, Around the World in Eighty Days, they had one of the stage settings representing the deck of a steamer. The spectator was supposed to look along the deck from stern to bow, instead of getting a side section as he does in that later launched craft Pinafore. This steamer had two masts and the regulation funnel, and as the boat was running against time and the fuel was exhausted, they cut most of the ship to pieces to keep the pot boiling. At the end of the act the steamer was supposed to sink. The masts and the funnel went down beautifully, but the deck refused to move and the extraordinary marine view was given of the masts sinking gradually through the deck, while the crew danced with rage at not getting a chance to drown. A good deal of knocking was heard below, and suddenly, just as the masts were disappearing, down went the deck, and up came the blue cloth waves.

When the Crook struck Detroit the spectacle had the usual electrical effect. A splendid orchestra accompanied the troupe, and the music they pounded out drew forth tumultuous applause. One light-fingered individual with a piccolo was particularly popular, and his mocking bird and whip-poor-will business brought down the house in a way that was disgusting to the lover of classical music. But there was an unseen and energetic individual that earned his salary manfully. He was situated at the right-hand corner of the depths in which the orchestra are seated. He manipulated a triangle, a muffled drum, a metalaphone, a pair of cymbals, a young gong and another instrument that went “swish, swish, swish,” when he shook it. He worked every thing by turns, and nothing long. We knew all the machines he operated except the one that went “swish,” and that puzzled everybody. Some thought the noise was made by rubbing a couple of brushes together, and others didn’t know. One lanky, long-haired party, evidently from Kalama-zoo, stood it as long as he could. Chucking his stool under his arm he walked down the aisle to the orchestra pit, and placing both his hands on the railing gazed over at the industrious musician for a full minute. Then with a broad smile of supreme satisfaction he walked back to his seat, the observed of all observers. As he sat down beside his equally lank companion, the latter whispered, “What was it, Jim?”

Jim answered in a deep coarse voice, plainly audible all over the house:

“Durn’d if ‘twasn’t a lot of peas in a sieve.”

This brought down the house and made Jim and his friend blush deeply.

He was right about the peas, but the sieve was a tambourine.

One Act Enough.

L’Indiscrete is the title of a new one-act comedy by Ambrose Janvier De La Motte, who adopts the pseudonym of “M. Beauvalon,” recently produced at the Gymnase Theatre, Paris. A correspondent says of it: “People who have any blushes left should not go to see it, and, though its details might prove endurable at a private performance in a club where the audience would be exclusively masculine, it is almost scandalous in a public theatre. I do not pose for false prudery, but if there is to be a censure at all it ought to exercise some supervision. To any one who desires to make acquaintance with the most perfect specimen of the ingenue yet seen I cannot do better than recommend Mlle. Alice, the extremely youthful heroine. Her mother having kept her in a state of virgin ignorance that is regrettable, especially for the audience, this young lady’s curiosity is awakened to an unwholesome extent. She is about to be wedded to a cousin, who had been her playmate and companion from childhood, but absolutely refuses to submit to the bonds of wedlock until she is fully informed as to what are the joys, sorrows, duties and sacrifices that marriage will impose on her. Especially anxious is she to be acquainted with what usually takes place during the evening of the wedding ceremony, and until she is told will not agree to be married. She wants to know all, without any reticence or ambiguity. You may imagine to what a series of risky scenes and indecent dialogue this subject gives rise. Ultimately the bridegroom contrives, by means of some very soft and persuasive words, to overcome her resistance, and Alice agrees to go to the altar without being enlightened as to what the near future has in store for her. Such a subject as this could only be rendered tolerable by infinite wit of the lightest and most delicate touch, and though M. Beauvalon’s writing is clever, it is not equal to the occasion. A short scene, turning on so hazardous a theme, inserted in the middle of a comedy, and soon obliterated by other succeeding situations, would pass; but a whole act, in which all the personages hap on the same string, is too much. Mlle. Depoix, a young lady who lately left the Conservatoire, plays the part of the ingenue with remarkable delicacy and tact; and Mme. Prioleau is excellent as a silly mother, who gives her daughter indecent novels to read after first stitching together the pages that contain the most objectionable passages.”

A Funny Episode.

The incipient riot caused by the abolition of the pit at the London Haymarket was the occasion of a ludicrous mistake. A gentleman who was waiting for some friends detained by the fog, did not care to take his place, but looking through one of the peepholes at the back of the boxes, saw Mr. Bancroft, the manager, bowing and bowing, but he heard no sound of remonstrance or irritation. At the interval of every ten minutes or so he returned to his peep-hole, and there was Mr. Bancroft still bowing. Half an hour passed away and the friends arrived, when the gentleman, totally ignorant of the scene he had missed, observed: “Oh, I wish you could have come earlier, for Bancroft has had the most magnificent reception that any actor ever obtained. He has been bowing to the audience to my certain knowledge for half an hour. Now let us go in.” And then they entered the box and discovered the truth.

Sol Smith Russell will star next season in a new play written for him by a prominent Boston journalist. Fred Berger will be associated with him as manager. Sol Smith and wife are among those engaged for the company.

OUR ACADEMY OF MUSIC.

Some Reforms Projected—Col. Mapleson’s Plans.

A number of gentlemen of wealth and influence, not especially interested in the stock or management of the Academy, have recently had under consideration project for the construction and establishment of a new and superb opera house, among the number being William H. Vanderbilt, John J. Astor, Gooley, Roosevelt, and Frederick Stevens. Under the stockholders’ management of the Academy of Music 200 of the best seats in the house are allotted to them free for opera nights, and as they generally make use of their privilege, either for their own enjoyment or for the complimentary delectation of their families and intimate friends, these 200 seats are tolerably certain

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Mirror Letter-List.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

Abbott, Emma	Harkinson, Charles
Allen, W. N.	Hofele, F. W. (2)
Battemer Josie	Howard, John
Belden, Jane	Humphreys, Mr.
Bolin, M. Armand	Hutchings, Alice
Burgess, Cool	Jackson, Minnie
Burdett, Michael	Jarrett, H. C. Esq.
Bennell, C. M.	King, De Loss
Cavendish, Ada	Levanon, Alfred
Chandos, Alice	Mackay, F. F.
Church, Edw. A.	Murray, John
Clark, Harry	McKay, Andy
Congdon, Stella	Nash, Geo. F.
Coventry, Julie	Pearson, Lulu
Curtis, G. J.	Rowe, Geo. Fawcett
Dobson, Frank	Smart, Harry C.
Darcey, H. A.	Scott, Lester F.
David, U. L.	Schwab, Fred
Parling, C. W.	Sprague, Arthur
Deane, Elma	Turner, W. L.
De-Aree, Helen	Temple, Louise
Gaylor, Frank (2)	Ulmer, Lizzie May
Gran & Wolfsohn	Vaque, Elsie
Hall, Clinton	

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S UNION SQUARE CO., Boston, 12, six weeks.

ANTHONY & ELLIS' UNCLE TOM CO., Jackson, O., 8; Athens 9; Parkersburg, W. Va., 10; Zanesville 12; Belleaire 13; Wheeling, W. Va., 14, 15.

ADELAIDE NELSON.

ABBEY'S HUMPTY DUMPTY AND SPANISH STUDENTS, Albany, N. Y., 8, 9; Utica, 12; Trenton N. J., 17; Philadelphia, 19, two weeks.

AGNES HERNDON, Bryan 8; Hempsted 9; Bremham 10; Houston 12, 13; Columbus 14; San Antonio 15, 16, 17.

ADA CAVENDISH CO., Chicago this week.

ADA GRAY AND WATKINS CO., Monroe, Mich., 8, 9, 10.

AN ARABIAN NIGHT (G. H. Cassidy, manager), St. Louis this week.

ALVIN JOSLYN CO., Atchison, Kan., 9, 10; Leavenworth 12; Kansas City, 13, 14; Scott 15; Lawrence 16; Topeka 17.

ABBEY'S FAIRFAIR CO., Philadelphia this week; Baltimore 12, one week.

ANNIE WARD TIFFANY, Buffalo this week.

ALL THE RAGE CO., Milford 8; Attleboro 9; Brockton 10; Lawrence 12; Waterville Me., 13; Bangor 14; Lewiston 15; Haverhill 16; Lowell 17.

BOSTON THEATRE DRINK CO., Ann Arbor 8; Toledo 9, 10.

BAIRD'S NEW ORLEANS MINSTRELS, Middlebury, N. Y., 9, 10.

BIG FOUR MINSTRELS Clinton, Ia., 8; Peoria, Ills., 9; Rock Island, 10; Bloomington 12; Springfield 13; Decatur 14; Danville 15; Terre Haute 16.

BERGER FAMILY, Poughkeepsie 8; Paterson N. J., 9; Norristown, Pa., 10; Philadelphia 12, one week.

BASSETT'S BRIC-A-BRAC, Brooklyn this week; Boston IDEAL OPERA CO., Syracuse 8.

BARNEY MACAULEY CO., New London 8; New Haven 9, 10; Bridgeport 12; Danbury 13; Waterbury 14; New Britain 15; Meriden 16; Hartford 17.

BANDMAN'S CO., Montreal this week, Quebec 12, one week.

BARLOW, WILSON, PRIMROSE & WEST'S MINSTRELS, Brenham, Texas 8; Austin 9, 10; San Antonio 12, 13, 14; Houston 15, 16; Corsicana 17.

BUFFALO BILL CO., Haverhill Mass., 8; Lowell 9; Worcester 10; Springfield 12; Holyoke 13; Westfield 14; Troy 15.

BARTLEY CAMPBELL'S GALLEY SLAVE CO., No. 1, St. Paul Minn.; 8, 9, 10; Winona 12; Dubuque 13; Davenport 14; Rock Is'nd 15; Cedar Rapids 16; Marshalltown 17.

BARTLEY CAMPBELL'S GALLEY SLAVE CO. NO. 2, Wilmington, Del., 8; Reading 9; Harrisburg 10; Pittsburgh 12, one week.

BEN COTTON CO., Lincoln 8; Pekin 9; Galesburg 10.

BOSTON MUSEUM CO., New Bedford 8; Portsmouth, N. H., 9; Lowell, Mass., 10; Boston 12, one week.

COLVILLE FOLLY CO., Cincinnati this and next week.

COLLIER'S UNION SQUARE CO., Windsor Theatre, New York, thi week; Philadelphia 12, two weeks.

CLINTON HALL'S STRATEGISTS, St. Louis this week; Louisville 12, one week.

CRITERION COMEDY CO., Toronto 8, 9, 10; St. Catharines, 12; Rochester 13, 14; Auburn 15; Syracuse 16, 17.

CARNCROSS' MINSTRELS, Baltimore, this week; Washington 12, one week.

CHESTNUT STREET THEATRE CO., Norristown, Pa., 8; Easton 9; Wilkesbarre 10; Scranton 12.

DENNAN THOMPSON, Gloucester, Mass., 8; Marblehead 9; Manchester, N. H., 10; Lowell, Mass., 12; Lynn 13; Salem 14; Bridgeport, Ct., 15; S. Norwalk, 16; New Haven 17.

DILLON-BLAISDELL CO., Cincinnati, this week; St. Louis 12, one week.

DR. CLYDE CO., Rochester, this week; Detroit 12, one week.

E. A. SOTHERN, Denver 8, 9; Chicago 12; one week.

EMMA ABBOTT OPERA CO., Richmond 8, 9, 10; Washington 12, one week.

EDWIN BOOTH, Booth's, New York, this week.

E. A. McDOWELL'S CO., Quebec 8, 9; Halifax 12, week.

FREDERICK PAULDING, Omaha 8, 9; Rock Island 12, 13; Peoria 14, 15; Springfield 16, 17.

FORBES' DRAMATIC CO., Neilville 8.

FRENCH'S ENGLISH OPERA CO., Montreal 8, 9, 10; Ottawa 12, 13; Toronto 14, 15, 16, 17.

GILBERT AND SULLIVAN'S PIRATES, "A" CO., Manchester 8; Worcester 9; Springfield 10; Waterbury 12; Hartford 13; Meriden 14; Danbury 15; Bridgeport 16; New Haven 17.

GILBERT AND SULLIVAN'S PIRATES, "B" CO., New Orleans, this week; Memphis 12, 13, 14; Nashville 15, 16, 17.

GILBERT AND SULLIVAN'S PIRATES, "C" CO., Washington, this week.

GILBERT AND SULLIVAN'S PIRATES, "D" CO., Broad Street Theatre, Philadelphia, long engagement.

GUS WILLIAMS' CO., Oil City, Pa., 8; Titusville 9; Bradford 10; Auburn, N. Y., 12; Utica 13; Syracuse 14; Rochester 15, 16,

17.

BOSTON.

The state of theatricals in Boston is getting to be very much like Mark Twain's estimate of "butchered to make a Roman holiday." All the theatres are doing so well that it is next to impossible to pick up an item of news concerning either failure or success. The latter is the condition of the hour. There has been no account of empty benches this winter, the Globe and the Park having done an immense business. The Museum ... Gaiety have done well, while with the exception of the Den Thompson, Anderson ... Anderson has had a most disastrous season. From some cause or other this magnificent theatre seems to be losing its former prestige. For the past two seasons there has been nothing to record but failure upon failure. For several years past the Boston Theatre has held its own, and ranked as one of the first theatres in the country. I trust that it will not relapse into the obscurity of 1864 and 1865, when it was little more than a second class jobbing establishment. One great fault which prevails at the Boston Theatre is that there are too many managers and no one at the head, and one of the most obvious causes of the decline of artistic ability on the stage is to be found in the lack of a good stage manager. This lack is but another of the many ills that spring out of the superfluity of captains with no one to pilot the ship. This new idea that any thing and anybody will do for stage mana-

ger has been strengthened by the combination system. Each of these rushlights directs his own stage when he comes into a theatre, shapes his candlestick, and puts it into the most prominent place. He comes only for a week or two, and so long as his pieces are decently done he does not care a fig for the stage management. When a "star" fails to come and the company is left the sole attraction, down go the receipts below gas-paying point.

The event of the week at the Boston Museum has been the production of the musical pieces, Robinsonade and The Lark. In Robinsonade, a thin drawn but pleasing sketch, you have as fine a piece of acting on the part of the quartette who fill it as can well be desired. The story is almost nothing; it is the acting which lends all the charm. Mr. Wilson's conception of Friday is admirable. Mr. Haworth played Crusader and Mr. Loring Thursday, each with excellent discretion. Mr. Haworth's singing was much admired. Miss May Shaw, who is making rapid strides in the profession, acted with considerable taste. The Lark followed the above. It is a charming little operetta, but has met with a very moderate reception. The plot and language are full of force and originality, and it is well worth bearing a second time. The acting is only indifferent, and the singing is above mediocrity. Mr. Mason is a revelation. He surprised everybody by displaying a fine, powerful baritone. He sung to perfection, and his acting more than confirmed the favorable impression created in different roles during the season. Mr. Wilson, Mr. Jones, and Mr. Shiller played with more than conventional effect. Nor were the ladies wanting in strength as regards singing. Rose Temple and Alice Carle sang with great sweetness and feeling. Business has not been up to the mark, but this week affairs look more encouraging, and I hope to report better success in my next; as the same bill will be repeated all the week. J. B. Polk, late of the Union Square Theatre, appears here on Monday, April 12, in his new piece, A Gentleman from Nevada.

The present representations over which Mr. Edward Rice presides are bound to succeed, that is evident. It matters very little whether the ensemble be good, bad, or indifferent, the great public has made up its mind to dock and hear, and the consequence is that the Globe Theatre is the scene of crowded houses. Surely, Mr. Stetson is having every pecuniary encouragement, as seen in the business of the present season. Revels is a humorous display of frolic—a bold concoction of jokes and puns are emptied into it. Youth is certainly perceivable in the lavish superfluity of labor in the execution. The sparkles of wit about a blaze of fireworks, while the dialogue, for the most part, is in the same hurried style that marks the usual burlesque. Dexter Smith and John McNally are worthy of great praise in giving to the stage a piece so satisfactory in every respect as Revels. It has the merit of offering abundant scope for the drolliest acting, and of this all the members of the excellent co. fully avail themselves. Let it be taken for granted, therefore, that all were at their best. More charming dresses than those worn by the Knights it would be difficult to find, so it came about that Messrs. Smith and McNally sailed on a happy sea of liberality, good taste, bright color and general fascination. Thoughtless people imagine that a pun is pun all the world over, but it is not so. There are hundreds of puns in the burlesque which might be quoted in any book of modern humor. Alice Atherton has returned with the same beautiful face, pleasant smile and modest bearing that has marked her acting in the past. But I really think that Miss Atherton is not equal to the position she claims as leading lady of a burlesque co. She has not the sparkle and fire of Lydia Thompson, the piquancy of Elise Holt, the humor of Mrs. John Wood, for the vitality of Marie Williams; all these essentials seem wanting in Miss Atherton. However, we have the pleasure of knowing when Miss Atherton is on the stage that there is nothing to offend and little to find fault with. So as long as the public is satisfied why should I complain. Lina Merville and John Raymond, the latter of whom is a brilliant Rufus and Marion Elmore, when she does not overact, a delightful Iris. Why will Dora Wiley sing "Coming Thro' the Rye"? Is it old late in the day to dig up that faithful old stand-by? And it looks a little out of place for a Herald to sing it anyhow. Marion Singer affords perpetual satisfaction; vocally she is a success.

Willie Edouin is one of the hardest working men in the profession. He labors constantly and diligently, and whatever he touches develops the hand of a master. If it was not for an habitual sameness in his acting, Mr. Edouin would stand high in the histrionic art. As it is, his same peculiarity of intonation, voice and manner are so thoroughly impressed upon you that he becomes for a time wearisome. Louis Harrison has tamed down his acting to the proper pitch, and his performance of the role of Scarbrand is admirable. There was nowhere wanting a thorough grasp of the character. I cannot help regarding Mr. Harrison's acting as a most satisfying effort. George Howard plays intelligently. He should endeavor to check his tendency for sing-song declamation, and he should take care not to mar the effect of his acting by yielding to an inclination which can be suppressed. Harry Dixey has greatly improved. His acting and dancing are as much admired as of yore. In fact all the co. are good, and from one end to the other the burlesques went with spirit and gave universal pleasure.

A short quarter of an hour can easily be taken out of Revels, and then the public will have before them one of those bright, inexorable, well-dressed and dazzling burlesques, which, if it does not summon up much art, gives plenty of amusement in a quiet and inoffensive manner. The scenery was very pretty and effectively worked on the stage. The RENTZ CO., under management of Kit Clarke, North Adams 8; Pittsfield 10; Barrington 13; Winsted 14; Ansonia 17. WEATHERSBY-GOODWIN FROLIQUES, Detroit 8, 9, 10; Hamilton Co. 13.

This is the last week of Revels, as Horriss is announced for April 12. Miss Neilson commences her engagement April 19, and it will be one of the most successful she ever played in this city. Measure for Measure is one of the attractions, and I am bold enough to assert that this will be the first production of that play in Boston. I have carefully examined all the old files of bills and newspapers and no trace can be found of Measure for Measure. Some of my critical friends think I may be mistaken, but I am positive in this as I am that Love's Labor's Lost, All's Well that Ends Well, Titus Andronicus, and Troilus and Cressida, have never been seen here.

Crowded houses have been the rule at the Park Theatre during the past week. I see no reason to modify or change in any way the opinions I have often expressed of The Mighty Dollar. As a literary effort, while it is not of the highest order, the play takes

precedence of all others in the two principal characters. It is seldom indeed that any actor receives as much of universal commendation as has been vouchsafed to Mr. Florence for his great creation. His identity is thoroughly sunk in the character of Bardwell Slote, and his funny sayings, his interviews with Mrs. Gilfory, are laughable in the extreme. Mr. Florence is a great favorite in Boston, where he has numerous friends and admirers, and his last engagement at the Globe Theatre, added to the present one, must convince him of that fact. Mrs. Florence fairly shares the honors with her husband. Her impersonation of Mrs. Gilfory is skillfully and delicately rendered, while her several costumes surpass all that have ever been seen. Frank Cotton (an old favorite) was warmly welcomed back to the Boston stage. Although the character of Roland Vance calls for no especial power, yet Mr. Cotton displayed his well-known intelligence and artistic ability. Julian Young and Frank Lamb gave very finished assumptions of Lord Carrington and Charley Broom. The remainder of the cast received excellent treatment from the hands of the supporting co. The play was elegantly mounted and the management richly deserves the success which has attended its efforts. This week, Ben Woolf's new play, A Million.

Fun on the Bristol is a hit at the Gaiety. It has been presented in an admirable manner to large and enthusiastic audiences, and the attendance has been merited. The sketch is well acted in the main, introducing John Sheridan, who, as the mother, gives a most realistic piece of acting. Billy Courtright, he of "Flewey-Flewey" fame, has scored another success. Marion Fiske is excellent, but she should have a more taking song than the one she has, for it cannot do her beautiful voice justice. Alecia Jourdan's singing, though a little too masculine, was very pleasing. In the hands of the remainder of the company, Fun on the Bristol found an almost faultless representation. This is the last week, as Minnie Palmer comes on Monday.

Hooley's Theatre did a good business last week with a first-class minstrel entertainment and the burlesque, The Pirates of Nahant. This week an entirely new bill is offered, as it is the last week of the minstrels, as Annie Adams, with her company comes April 12.

The Howards did a fair business last week with Jennie Hughes as the French Spy. This week an excellent bill is offered, presenting new and varied attractions.

The Boston Museum still continues to thrive. Prosperity and success is the cry. A fine variety bill is offered for this week, introducing all the stars of the profession.

Little Corinne continues to hold her levees at Horticultural Hall, to crowded audiences. The performance is a very pleasing one, and delights all who witness it.

Rentz's Female Minstrels are at the Howard Athenaeum this week.—Charles Barron, William Warren, J. S. Haworth, B. R. Graham, Mrs. Vincent, May Davenport, Sadie Martinot, Rose Temple and J. H. Jones are re-engaged at the Boston Museum for next season.—Lillie Ashby, who was at the Park a few weeks since with Raymond, has been engaged at the Museum to appear with J. B. Polk.—Joe Reynolds, who has been in the Mass. Hospital for some months, has and is much improved in health, and hopes are entertained that he will be able to resume his professional duties the coming Summer.

—That estimable lady and popular actress, Mrs. Thomas Barry, will receive her annual benefit at the Boston Theatre, 17th inst. —Tony Pastor and co. will shortly appear at the Globe.—Hugh Talbot of the Pirates comb, is at the Parker House. A third-rate tenor is attempting the role of Frederick with the co. vice Talbot.—Neil Burgess, Mr. and Mrs. George Sturtevant and May Stoddard (Taylor) will pass a portion of the summer in Campton, N. H.—Marie Wainwright will return to Boston in May.—Mme. Janauschek will be at the St. James Hotel in a few weeks, prior to her visiting the White Mountains.—E. L. Tilton of the Collier comb, will be in the city in June next.—Eminie Wilmet is at her residence in Chelsea.—Amy Ames is in the city.—W. A. Paul is confined to his residence with a severe attack of fever.—Charles H. Thayer will manage the Forest Garden the coming summer.—George Hoey is making arrangements for the production of his new play for one of the city theatres. Mr. Hoey is the son of Mr. and Mrs. John Hoey. Mrs. Hoey was for many years the leading actress at Wallack's Theatre

THE NEW YORK MIRROR.

the publication of the *Musical World*, to be issued every Saturday. The first number is before me, and is very ably edited with a pair of fifty-cent shears. By a mistake I said last week that the Blaisdell co. had been bought off from Hamlin's, April 19. Haverly's Theatre was intended.—J. Howard Rogers, the amiable artist of McVicker's, and his assistant Malmsby, are to be found any morning in the paint-room at McVicker's, working at the scenery of Fairfax, which is to open next season at this house.—Emilie Gavin, the reader who appeared last season upon the stage in support of John McCullough will probably star next season in such roles as Hamlet, Romeo, Joan of Arc, Lucretia, Borgia, etc. For the present, however, Miss Gavin will continue her readings, with which she has been very successful.—C. W. Young, Hawkins and Kelly, Red DeJalma, and Hughes and Collins go to Louisville 5th, to the Standard Theatre.—The dog Jack, assisted by Frank Frayne, returns to the Olympic 12th, with his new play, *Mardon the Hunter*.—Jumpy Jervis is once more snarling in the Daily News. The lecture fake was a "bloomin' failure" to use Jumpy's exact language.—Harry J. Mortimer has not the fear of injunction before his eyes. Neither is he troubled with over much principle. His co. announce Josh Whitcomb, Divorce, Conscience (?), Col. Sellers, The Banker's Daughter, and it is said that Harry has a manuscript of My Partner. Mortimer was formerly a clerk in the office of Arthur Cambridge, the dramatic agent.—J. A. De Witt, a hotel keeper of this city, imagining some banting of his disordered brain to be an opera, has gotten together a lot of amateurs and will make an onslaught upon Blue Island 8th, where it is to be hoped his money will give out and prevent a general scourge of the surrounding country. Mr. De Witt's romantic opera is styled The Royal Banquet, and is a very ridiculous affair.—Mrs. Alf Wyman has re-verified from her recent indisposition and has rejoined her husband. The Wyman 5th, in Bloomington, with Yakkie, a piece which never ought to have been foisted upon the public. Wyman will learn slowly that he can't force a bad pill down the public throat. McConnell has declined to take care of that baby while its parents are on the road.—Nellie Larkelle and J. H. Burnett are no longer with the Tragedians of Kalamazoo.—Daziel's quers will botol Albrey's pretty comedy, *The Two Roses*, Sunday, 11th, at Hooley's.—Nat Goodwin presented his wife with a pair of diamond bracelets on Tuesday evening. They were handed over the footlights to the fair Eliza during the second act of *Hobbies*.—Mrs. Frank Evans has been ill of pneumonia at the Sherman House for some days past.—J. S. Sheppard, manager Big Four Minstrels, was at the Commercial 28th.—Louis Voss the treasurer of the Froliques, was much exercised over an item which appeared in my letter of several weeks ago, which stated that the Weathersby-Goodwin co. would play in England this Summer as well as recreate. Voss couldn't see where I got it. It's very simple. People shouldn't write about their business matters to particular friends, who run and give the thing away. See, Lou?—A little scene not on the programme occurred at the Academy, Wednesday night. During the play of The Loewenstein, just as Geo. W. Thompson was expiring in the agonies of a first-class stage death, Manager Emmett stepped upon the stage, and asking George to suspend his dying operation for a few moments, addressed the audience upon the subject of Frank Bush, a clever variety performer, who has made quite a hit all over the country in his imitation of a German Jew. It seems that Bush has not been very fastidious in his performance, but has gone to such an indecent length as breaking a large piece of Passover bread to the accompaniment of some very derisive remarks concerning Israelitish customs, etc. Of course this offended the Jewish patrons of the house, some of whom complained to the management. Mr. Emmett, having had the matter called to his attention, assured his audience that Bush would not repeat the offense in the Academy of Music; and I'll bet he won't. If he should, Billy would proceed to stand the young fellow upon his head, and without any ceremony either.—Eugenie Blair left Friday to join The Galley Slave co. She will take the place of Estelle Mortimer as Psyche Gay; Miss Mortimer retiring to-night (Saturday) 5th, 6th and 7th, the co. are in Indianapolis. Thence into Minnesota and Iowa.—Rose Watson writes to the local papers: "I have no claim whatsoever, nor have I made one, against Messrs. Herne and Belasco, or the Hearts of Oak."—Mina Wright, a talented young lady, is coming to the front rank among readers. She has appeared at Faibank Hall this week.—Venice Clancy left the Froliques because the Weathersby family predominated in the co. to a greater extent than was agreeable. Elma Delaro once found it so, and, if I mistake not, her past experience will be repeated.—E. M. Gotthold joined the Tragedians here as business manager.—John Dillon and the Blaisdell co. play Green and Thompson's *Freaks of Fortune* for the first time in Mattoon, Ills., 6th.—A great many people are curious to know why Mr. Joseph K. C. Forrest is interesting himself to so unwarrantable an extent in the matrimonial difficulties of Mrs. David Henderson.—"The Workingmen's Co-operative Theatre" was to have been inaugurated 31st, in the Twelfth Street Turner Hall, with the performance of Might vs. Right; or, The Dignity of Labor, a dramatic portrayal of the wrongs of the honest workman and the insufferable insolence of the purse-proud aristocrat, from the pen of that down-trodden laboring man, John R. Allen, who also consented to manage the establishment for the "Association." The play was one calculated to make the horny-handed sons of toil peel themselves to their shirts and just get up and howl themselves to their delight. Unfortunately there was a hitch in the proceedings. The treasury of the "Association" couldn't pan out \$25 for the rent of the hall, and Fred Kepler, the lessee, a bloated bondholder, obstinately refused to permit the grimy children of labor to be amused and instructed until they paid his rent in advance. About seventy hard-listed citizens, unkempt females and dirty-faced children had assembled, and Ed Lingey, stage manager, was obliged to go before the curtain and state the situation to the expectant seekers after vigorous amusement. John Allen raved, swore and tore out his hair by handfuls, but to no purpose. Kepler wouldn't wiz. So the actors, musicians and audience gathered themselves together and sought their homes; the gas-men engulfed the house in gloom; Allen went for the sympathy of Cambridge; and the "sap" was off.—Petersburg, Ills., has a new opera house which seats 500.—Sprague of the Olympic, is working away at his circus. He will have fifty horses and ten performers and no menagerie, and will take in the small towns where the big shows don't go.—W. R. Hayden, business manager of Robson and Crane, has signed a three

years' contract with T. W. Keene.

It is intended that Mr. Keene shall commence his career as a tragedian in Boston next October, opening with Richard III.—The New York Mirror has at last attained the largest circulation of any dramatic paper in Chicago. I don't consider the Clipper a dramatic paper.—The Elks' benefit at Haverly's Thursday afternoon was a great success, netting some \$1,000 for the lodge. Mullens and McGee, Little Mac, C. W. Young, Frank Bush, The Tragedians of Kalamazoo, Will Gillette's Professor co., Harry Armstrong and Dickie Lingard and co. took part. The thanks of the members were extended to all these people, and to J. H. Haverly, Messrs. Whitsaker & Fitzsimmons, and the attaches of the theatre.—Mr. David Henderson is the accomplished dramatic critic of the Chicago Tribune. It is conceded by all who are to be regarded as authority in the matter that no more cultured and capable a gentleman ornaments a critic's position outside of New York. By years passed abroad in observation and study of the best models, Mr. Henderson has acquired a fitness for his place possessed by but few men. In brief, Mr. Henderson knows his business. Leander Meander Philander Gilman-Richardson is a bloated young man of stunted mental growth but protrusive stomach, who, from an \$8-a-week position as reporter upon respectable newspapers, has sunk through the successive stages of despicable journalism to the degrading occupation of a slinger of filth among the yelping pack of blackmailers, bigamists, adulterers and escaped convicts who prey upon the weaknesses and fears of men and women of the dramatic profession. This Richardson loves to rake up the garbage of the theatrical slums and dish it up in the reeking Blackmailers' Bulletin in a style which is a weak imitation of his master, Byrne. Richardson's idiotic maulerings are also disseminated in the shape of "letters" to a paper published in this city. This disgusting slush is generally a rehash of the stuff printed in the current number of the Dramatic Nooseance, upon which, as has been stated, Richardson is employed. For a time, Richardson and his wife, an alleged actress named Gilman, perpetrated their rot upon the Tribune. Sam Medill, managing editor, however, objected not only to the Tribune's being run as a sort of Western branch of the Dramatic Nooseance, but also declined to permit the paper to be made the medium for slanderous attacks upon the business and reputation of Manager A. M. Palmer of the Union Square Theatre. One day a letter of indignant protest from Mr. Palmer came to the Tribune. It was published, and all future communications of Mr. Leander Philander, etc. Richardson and wife were consigned to the wastebasket, which is a conspicuous article of furniture in the editorial rooms of every newspaper. 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THE NEW YORK MIRROR.

5

young lady who has done good work in training juveniles for the Pinafors and other juvenile representations, will receive a testimonial benefit at Uhlrich Cave Hall this evening (April 2), and at the matinee tomorrow. Fifty little society people will assist.—Cooper & Jackson's circus will soon start from St. Louis upon their tour.

Indiana.

INDIANAPOLIS.

Dickson's Grand Opera House: The Kirky Bros. comb. presented Enchantment to the largest houses of the season, March 30 and 31. The cast was exceptionally strong, the scenery gorgeous. The most exquisite scene presented was that of the Palace of Enchantment, at end scene of third act. Undoubtedly this was the grandest work of scenic art ever placed upon the stage of an Indianapolis theatre. Henri Laurent as Andre appeared to excellent advantage. Amy Lee as Madelon, and Virginia Buchanan as Rayense were greeted nightly with applause. The ballet, led by Mlle. Zallie and Mlle. Eugenie Coppolini, was excellent and free from all vulgar situations. The co. can always rely on full houses when in Indianapolis. Ben Cotton's comb. in Faithful Bob met with a hearty reception contrary to general expectation. The drama contains elements of popularity, and is well acted. Ben appeared as Uncle Zach and Faithful Bob, and created a very favorable impression. His little daughter Idalene is a clever actress for a child of her years. Her imitations of Aimee in "Pretty as a Picture," and Pat Rooney's "I'm a Laboring Man," were received with applause.

Crone's Garden Theatre: A very strong variety entertainment for the past week. The co. comprises features of passable excellence, and the drama of Euclid, with Will Turner as Joe Blossom, was well acted. The entertainment is a first-class variety one, and should meet with more encouragement than it has for the past week. Arrivals: Fred Heubner and Kitty Allyne, sketch artists; Leopold and Maritius, pantomimists, and Nellie Thorne, serio-comic for week of 5th.

Items: Pink Hall, who made such a successful debut as Simple Simon in the Frog Opera, in this city, has several offers from prominent combinations now on the road, and negotiations are now pending with several comic opera companies with a view of engaging his services. Mr. Hall has an excellent voice, and possesses rare talents as a comedian.

EVANSVILLE.

Opera House: Ben Cotton and combination appeared at Opera House, 29th and 30th, to moderate business only. Little Idalene Cotton is a prodigy, and is the star of the play, which is named True Devotion. Kate Claxton and combination played last night, 2d, in Double Marriage, to fine audience. Kate's baby was greeted with great applause. The Opera House was sold at Sheriff's sale on the 27th, and was bid in by George P. Bissell and co. for \$21,000. The house needs new scenery badly, but no improvements are likely to be made for a year at least.

Items: Wilhelmj has written for Evans' Hall for 23d.—The Apollo Theatre opens May 6th; Sid. France, in Marked for Life, will be the opening attraction. Great improvements have been made at this popular summer resort, and 400 opera chairs are to be put in the auditorium.—The Mendelsohn Quintette booked at Opera House for April 12, and Rice's Evangeline for 15th.

RICHMOND.

Grand Opera House: Jananschek 27th, Phillips' Opera House: The following attractions are underlined for the present month: Richmond & Von Boyle Comedy co., 5th; Oliver Doud Byron 12th; Haverly's Juvenile Pinafors 20th; return the 23d; Bartley Campbell's Galley Slave co. May 8.

Items: Maud Stuart left for New York 30th.—Sells' Circus is coming, which maketh glad the hearts of the boys.—Harry D. Graham of this city is now in advance of the Oliver Doud Byron comb.

LAFAYETTE.

Rice's Evangeline co. showed 29th to a good house. Eliza Weathersby and Venie Clancy were sadly missed. They go to Leavenworth 8th; St. Joe 9th and 10th; Hannibal 13th; Springfield 11th; Decatur 15th. May Fisk's Blondes, Academy of Music 2d. The Minnie Wallace comb. showed at Frankfort 31st, and passed through this city on the 1st, on their way to Delphi, where they played in the evening. Nothing killed.

FOOT WAYNE.

Sprague's Georgia Minstrels, Academy of Music March 31, to a fair house. Business reported good.

Kentucky.

LOUISVILLE.

Macaulay's: Nothing on the boards during the past week, and nothing booked till the 12th, when we have the Clinton Hall Strategists; 19th, D'Oyley Carte's Pirates of Penzance co. No. 2, for one week.

Knickerbocker: Business is still booming at this popular house. The following faces were seen during the week in their specialties: Grace Garland, James Carr, Tommy Adams, Fred J. Huber, Kitty Allyne, Cincinnati, J. J. Quinlan, the Morrellos, Max and Will, Annie Raymond and the Ordeys. Opening 5th, Borthwick Reid, Lillie Dean, Billy and Leon Hayles, J. B. Wills, May Adams, Howard Doir and Son, Julia Walcott, James Green, the Lee Brothers, Retained, Grace Garland.

Metropolitan: Large houses have been the rule during the past week. The most noteworthy features on the programme were Keating and Sands, the finest musical team that ever appeared before a Louisville audience, without any exception, their act being worked up in such a manner that it is really a pleasure to witness it; Marion and McBride, another good team, in their Irish changes, met with great applause. New faces 5th: Ida DeVere, Fannie Steek, Aggie Clinton, Wheeler and Creland, Cummings and Mack, Minnie Hawk and May Edwards.

Standard Theatre: This house, formerly known as Davis' Theatre, opens 12th, under the management of Arthur St. Clair. The opening people are: Sam Lang, who will act as stage manager, Dolly Sharp, Mlle. Zoe, Kelly and Hawkins, C. W. Young, Capoia Forest, Hughes and Collins, and Red D'Jalma.

Items: A charitable act was performed this week by Manager Whallen of the Metropolitan. Marion Thomas, a variety performer, was found in a destitute condition, being totally blind and in obscure quarters, being cared for by colored people. Mr. W. secured a carriage and had the unfortunate lady removed to the hospital of the Little Sisters of the Poor, and saw that she was comfortably cared for at his individual expense. This lady is the wife of Erwin Thomas, pedestal clog dancer.—Rumor has it that Harry Hunter of the Evangeline

trope is soon to be married to Louise Searle.—Cincinnatus, who was playing at the Knick this week, was discharged on Wednesday night for drunkenness. He was very poor, to say the least, so the patrons of the house lost nothing by his removal.—Power's comb. in Dr. Clyde appear at Macaulay's 26th, for one week.—Your correspondent is most happy to say that the demand for THE MIRROR is largely on the increase in this city. One dealer ordered thirty copies last week and found they were all sold in an hour after they arrived. This week sixty-five were received, and sold immediately. He has to day increased his order to one hundred copies.

LEXINGTON.

Opera House: 29th ult., Amateurs, styling themselves the Elkhorn Dramatic Club, made a vile pretence of playing Ten Night's in a Bar-room. About \$300 in the house. The audience dwindled one-half before the third act commenced. Comment is unnecessary. The Lexington public contribute but so much a season to amusements, and when amateurs perform they rob professionals of their just due.

Items: Janauschek is handsomely lithographed for Lady Macbeth and Mary Stuart 8th and 9th. Fred Paulding booked 26th and 27th, and John McCullough 30th and May 1. A lady dropped dead at the Opera House on the night of 29th; too much amateur. Any first-class attraction can get percentage or certainty by addressing Manager Marsh, Opera House; none others need apply.

ILLINOIS.

BLOOMINGTON.

Opera House: 30th ult., Oofy Gooff, to good house. Gus Phillips with his rich German dialect was simply immense. The play was interspersed with considerable amount of song-and-dance variety business, making a pleasant evening's entertainment. Dickie Lingard's dates postponed until the last of the month.

Durley Hall; 31st ult., Rice's Evangeline co. to a large house. The co. is a strong one and can provoke as much mirth in two or three hours as any combination on the road.

PERU.

Look out for them! H. Fishback and E. L. Powell, two would-be Spiritualists, professionally known as J. Nelson Jefferson and May Holmes, arrived here on the 25th, advertising to give an entertainment the following Saturday. But for want of means to pay half rent and city license, they jumped the city, leaving their bill of \$8 at the National unpaid. May Fisk's Blondes at Concord Theatre 5th.

QUINCY.

Haverly's Georgie Minstrels, 25th, to good house. Rice's Evangeline comb., 3d; Jane Coombes in Engaged, 13th; Kate Claxton, 16th.

MICHIGAN.

DETROIT.

Whitney's Grand: Drink has been the attraction the past week, and although presented in magnificent style, and with a superb company, it did not do the business expected. I think the chief reason that this play did not do better business was that people had an idea that it was something too horrible to witness. At the first performance one lady fainted and several went out, and this occurrence was exaggerated so by the papers that ladies were inclined to forego the pleasure (?) of such proceedings. I have never witnessed anything so horrible upon the stage. Keene's delirium tremens act. After this terrible scene he has to be pushed upon the stage to respond to the entire, so completely prostrated is he. This week Sprague's Georgia Minstrels three nights and matinee, and last two nights Capt. Bogardus and son give an exhibition shoot. Other attractions booked ahead are: Pat Rooney, E. A. Sothern, Anna Dickinson, in readings, etc.

Detroit Opera House: C. O. White's benefit took place last Monday night. Sig. Nicalaos' benefit Tuesday night. Mitchell's Concert Wednesday night. Mitchell's Pleasure Party in Our Goblins following two nights. This week, Monday night, Dr. Waspe in German, Tuesday, Rob Roy, local, Wednesday and rest of week, Weathersby and Goodwin's Froliques, 12th, Powers' Paragon co. in Dr. Clyde.

Items: George Common is in receipt of several offers for his services for next season, and the manager that gets him will have a man who can be depended upon to do his level best, and do it well to. This year he has had charge of the main door, and done the city advertising for Whitney's.

GRAND RAPIDS.

Powers' Opera House: 29th, the Mendelsohn Union presented Don Munro, before a large and well-pleased audience. The Boston Theatre co. is billed to play Drink 5th and 6th. Booked: 21st, McCullough; 22d, Sothern; 23d, Pat Rooney.

Smith's: This week a fair co. is playing to moderate business.

ALBION.

Hi Henry's Premium Minstrels at Opera Hall 27th ult., to fair business. Show first-class in every respect.

WISCONSIN.

MILWAUKEE.

One of the most brilliant engagements of the season has just been filled by Bartley Campbell's Galley Slave co. It is a superb organization in every respect. Maud Granier as Cicely du' some good acting, and was finely costumed. Signora Majorer is an excellent actress. Estelle Mortimer and Mrs. Louisa Morse portrayed their characters with good effect. Frank Evans, as Sidney Norcott, is good; also J. J. Sullivan and C. A. McNamee. T. H. Burns, as Fitts, is remarkably fine—the one amusing character of the piece. The audiences commended the Galley Slave as the piece of the season. Thundering rounds of applause were showered upon the performance at the close of each act.

Academy: The Arion Musical Club gave an excellent concert evening of 1st, assisted by the Mendelsohn quintette Club of Boston, Miss Carrington as prima-donna. The sale of seats for the Big Four Minstrels 2d and 3d indicated a large house. They are well billeted. The Galley Slave co. had a fine line of printing, well put up.

Item: E. A. Sothern is to make his appearance 19th, 20th, 21st, supported by his excellent company.

MADISON.

Opera House: The Big Four Minstrels 29th, to just moderate business. The performance was the best of the kind given in our city for years, not excepting some of the big shows. It is a good troupe and deserves liberal patronage. Should they revisit us, they are assured of a full house. Bartley Campbell's Galley Slave No. 1 appeared April 1, to a good house, giving the best of satisfaction. The management believes in

the power of printers ink and have the best paper ever seen on our boards.

Items: The NEW YORK MIRROR is now on sale every Saturday at William Park & Co.'s and at Mosley Bros.

RACINE.

Smith, Waldron, Morton & Martin's Big Four Minstrels.

IOWA.

CEDAR RAPIDS.

C. L. Davis 24th; fair show, poor house. Laura E. Dailey 28th, to good business. Haverly's Colored Minstrels 29th, crowded house; pleased everybody. Haverly's C. C. Co. April 9. Bartley Campbell's Galley Slave 16th.

DUBUQUE.

Haverly's C. C. C. Co. is billed for 8th. John McCullough 12th. Queen Esther had only one good house, meeting with small success.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House: 26th and 27th Wilhelmi, to only fair houses, the weather being simply frightful; but those who could get out were enthusiastic. 29th and 30th, John McCullough in Virginius and Othello, with a grand support. He was greeted with the greatest compliment of the season. Monday night the house being filled to repletion, while Tuesday night every seat was sold from pit to dome, all the aisles packed with camp chairs, and every available inch of standing-room wedged full with the surging multitude. Receipts, \$1,200. Booked: 5th and 8th, C. L. Davis; 9th and 10th, Rice's Evangeline co.; 14th, Jane Coombs; 17th, Boston Quintette Club.

Turner Hall: 28th, Wilhelmi to a packed auditorium. Among the audience we observed John McCullough and Kate Forsyth, together with other members of the McCullough co.

Comique: Business fair; Little Hine is really a marvel, not quite five years old and sings with fair intonation, not to mention her graceful movements. Arrivals: Nick LeMoine, John Goodwin and Little Nine. Departures: Nellie and Bob Brinnans, Sweeney and McCarty and the Welch Brothers.

Items: John McCullough has been elected an honorary member of the St. Joseph Light Infantry, which compliment he fittingly acknowledged. He was also banquetted at the Pacific. He says we have the finest hotel and the most perfect gem of an opera house in America; and his friends know that blunt John means what he says.

KANSAS.

LEAVENWORTH.

New Opera House: John McCullough, supported by Fred Warde and a powerful co., played here 26th, Virginius; 27th, matinee, Honeymoon, and evening, Richard III, to good business. Fred Paulding, under management of Frank Lawlor, played here 31st, Lady of Lyons, and 1st Merchant of Venice, to large audiences; co. supporting him is good, and Paulding is no doubt a rising young tragedian. Coming: 8th, Rice's Evangeline co.; 12th, Jane Coombs; 14th, C. L. Davis; 16th and 17th, Rial's Uncle Tom's Cabin; 19th, Mendelsohn Quintette Club. Kendall comb. 9th and 10th, and matinee.

Old Opera House: Nothing booked.

TOPEKA.

23d, Wilhelmi to a large and fashionable audience, 25th and 26th, Alf Burnett, to moderate houses. 27th, Prof. (?) Wyman, the price-changer man, who was a first-class fraud. Coming: 2d and 8th, New Orleans Minstrels; 14th and 15th, Rial's Uncle Tom; 17th, C. L. Davis.

Items: Sells' Bros., who have been wintering in their Thirteen-Elephant show here, are going on the road 19th, giving their first exhibition here. The advance agent of Welch & Sons' Bros., who have been wintering, etc.

Item: Conley's Varieties playing to good houses; new people arriving during week.

MINNESOTA.

ST. PAUL.

Opera House: This popular place of amusement has been closed during the past week. There is but little attention paid to amusements in St. Paul during the close of the Lenten season. Haverly's C. C. C. Pinafore co., neatly billeted for 2d and 3d; also John McCullough for 5th, 6th and 7th; and Bartley Campbell's Galley Slave co. 8th, 9th and 10th.

Item: Conley's Varieties playing to good houses; new people arriving during week.

COLORADO.

DENVER.

Forrester Opera House: Edward A. Sothern opens here under management of Lovett & Thall, 5th, for four nights and matinee, playing Tuesday evening Lord Dundreary. Wednesday, Crushed Tragedian; Thursday, David Garrick; Friday, Dundreary's Brother, Sam; matinee (Friday), Crushed Tragedian. Opens in St. Louis April 12. Thorn & Darwin's Royal Illusionists to open the week following under same management. Dates not yet set. They promise to expose Dr. Slade's and Katie King's mystery. Jenny Engel and co. of the Adelphi Theatre give matinees at this house every Saturday.

Adelphi Theatre Co. is composed of Sam Dearin, Annie Hart, serio-comic; Leona Summerfield, serio-comic; Tillie Bouton, fancy-dance; Viola Rosa, serio-comic; Hass Sisters (Minnie and Lillie); Morlacchi in original Spanish Dance; Lydia Rosa in song and dance; Lizzie Shelton, serio-comic; Nellie McCormick, baritone vocalist; Maggie Foster, serio-comic; Ned Long or Excelsior; Nick Hayes, essences; Watson and Levanian, bar performances. Departures: Texas Jack, supported by Johnnie Dunne, to Leadville, March 29, for two weeks; Mulligan and Morris to Leadville April 5.

Palace Theatre: Harry Montague in his specialties; James McDonald in his pedes-tal clog, on skates; Millie Christine, serio-comic; Nellie Hackett, serio-comic; Etta Le Clair, jig dancing; Annie Braiden in character changes; Duncan Sisters, serio-comic; Frankie Barbour in character songs; Johnnie Richardson in negro sketches; Young Eilden in sketches; Victorellis (Henry and Eileen). Baby McDonald is the wonder at this place in her song and dance. Owing to serious illness of Miss Ardoin, Mr. Montague's new piece, The Queen of Love, which was written especially for him, has been postponed. Departures: Watson and Levanian to Leadville. Perry Bros., Lida Rosa and Delta Wallace open at Cheyenne. New W. H. Arnold and Terry Ferguson, the great vocalists; Ida Siddons, dancer; Louis Stetson, serio-comic.

Item: Rosa Porter will give a series of readings every Tuesday evening at Wallalla Hall.—P. T. Barnum has given notice he will be here for three days commencing Aug. 4.—Gov. H. A. W. Tabor has purchased seven lots corner of Seventeenth and Centre streets, where he intends to erect a \$200,000

opera house, to be finished by November 1, '80.—

THE NEW YORK MIRROR.



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N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL
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DRAMATIC NEWSPAPER IN AMERICA.

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THE NEW YORK MIRROR,
12 Union Square.
G. W. HAMERSLY, Publisher.

NEW YORK, APRIL 10, 1880.

Union Square Theatre.
Proprietor and Manager... A. M. PALMER.

Begins at 8. Over at 11:20.

SATURDAY MATINEE BEGINS AT 1:45.

LAST WEEK THE TWO ORPHANS.

LAST WEEK POSITIVELY.

LAST WEEK POSITIVELY.

OF THE LAST WEEK OF THE TWO ORPHANS.

TWO ORPHANS THE TWO ORPHANS.

FAREWELL WEEK THE TWO ORPHANS.

FAREWELL WEEK THE TWO ORPHANS.

FAREWELL WEEK THE TWO ORPHANS.

OF THE UNION SQUARE.

UNION SQUARE UNION SQUARE.

UNION SQUARE (late Treasurer of this Theatre),

For which occasion a varied and most interesting programme will be offered.

FOR THE SATURDAY,

FOR THE LAST MATINEE

SEASON OF THE TWO ORPHANS.

SEASON TWO ORPHANS.

SEASON MONDAY, APRIL 12,

will be reproduced with all its beautiful original Scenery, Bartley Campbell's splendid American play,

MY PARTNER,

In which Louis Aldrich, Charles T. Parsloe, Frank Mordaunt, Harry Crisp, J. W. Higgin, Dora Goldthwaite, Josephine Laurens, Laura Thorpe and others of the

ORIGINAL CAST

Sale of Seats for MY PARTNER commenced Wednesday, April 7.

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Lessee and Manager... Mr. HENRY E. ABBEY.

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Every Evening at 8 until further notice.

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In her great specialty, now produced in New

York for the first time in seven years,
THE LITTLE DETECTIVE.

Saturday Matinee, April 10, MUSETTE.
Box-office open daily from 8 a. m. to 10 p. m.
Carriages can be ordered for 10:30.
Seats can be ordered by Bell Telephone.

Due notice will be given of the production of
ZIP; OR, POINT LYNNDE LIGHT.

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Every Evening, Wednesday and Saturday
Matines.

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PIQUE.

MONDAY, APRIL 12,

LAWRENCE BARRETT COMBINATION.

Theatre Comique.

514 Broadway.

HARRIGAN & HART... Proprietors.

JOHN E. CANNON... Manager.

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Every evening and Wednesday and Saturday
matinee, Mr. Edward Harrigan's latest
issue,

THE MULLIGAN GUARDS' SURPRISE.

Original music by our popular composer,
Mr. Dave Brahm.

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branches. None other accepted after first
night. Business must be sent in a few days in
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PIXLEY success of M'LISS

PIXLEY ANNIE PIXLEY M'LISS

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PIXLEY as M'LISS M'LISS

PIXLEY M'LISS M'LISS

PIXLEY CHILD OF THE SIERRAS M'LISS

PIXLEY supported by M'LISS

PIXLEY J. E. McDONOUGH M'LISS

PIXLEY and M'LISS

PIXLEY ROB FULFORD'S COMB'N. M'LISS

PIXLEY Every Evening at 8. M'LISS

PIXLEY Saturday Matinee at 1:30. M'LISS

PIXLEY Prices—25c, 50c, \$1, \$1.50. M'LISS

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FUN. TWO COMIC OPERETTAS. MUSIC

AGES AGO,

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Morning performances Saturday at 2.

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Seats from 8 a. m. till 10 p. m.

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SECOND WEEK.

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HEARTS OF OAK. HEARTS OF OAK.

HEARTS OF OAK. HEARTS OF OAK.

With its wealth of

Entirely new Scenery by Mr. Wm. Voegelin.

Novel mechanical effects by Benson Sherwood.

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Matinee at 2.

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Evening at 8. Matinee at 1:30.

Mrs. Inchbold's Comedy.

TO MARRY OR NOT MARRY.

Revised and altered for the present stage by

MR. LESTER WALLACK.

The performance will conclude with the farce
TO OBLIGE BENSON.

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THIRD MONTH
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HAZEL KIRKE
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Perfect system of ventilation by mechanical
means.

Evenings at 8:30. Saturday matinee at 2.

Chickering Hall.

FRIDAY EVENING, APRIL 9, AT 8.

Wednesday Afternoon, April 14, at 2.

Friday Evening, April 16, at 8.

Saturday Evening, April 23, at 8.

MISS KATE FIELD
MISS KATE FIELD
MISS KATE FIELD

in her

MUSICAL MONOLOGUE.

MUSICAL MONOLOGUE.

Entitled EYES AND EARS IN LONDON,

recently given in Boston for six successive
nights to OVERLOWING HOUSES.

Original and Characteristic Songs, Imitations
of London Society and burlesques of

London Opera.

Admission 75 cents; reserved seats 25 cents
extra. Seats may now be secured at Schu-

beth's Music Store, 23 Union Square.

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Booth's Theatre.

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HENRY E. ABBEY... Lessee and Manager.

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ment of MR.

EDWIN BOOTH.

And special engagement of Mrs. D. P. BOW-
ERS for the principal female roles.

Thursday Evening, April 8, OTHELLO, the

title character by MR. BOOTH, and at the Saturday
Matinee, OTHELLO, Iago by Mr. BOOTH.

Friday and Saturday Evening, THE FOOL'S
REVENGE.

Box-office open all day long from 8 o'clock.

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Artists wishing one or two weeks, please ad-
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THOMAS DONALDSON,

Manager.

The New York Mirror has the
Largest Dramatic Circulation
in America.

The New York Mirror is on sale every
Thursday noon at all the news stands in
this city, and in out-of-town places as soon
thereafter as can be reached by mail and
express.

English are now to be taught to admire, there is simply no comparison between the two countries, America is so far ahead. A couple of character comedians in an English company are considered ample for all demands, while here we could point to small companies that comprise seven and eight such artists. As we believe that this country is ultimately to furnish all the English-speaking people with their best modern plays, their best tragedians, comedians and character actors, and, in short, with their best stage entertainments, we shall watch the landing of the first dramatic Pilgrims from these shores, and, no matter what their fate, shall console ourselves with the remembrance that John T. Raymond, the Florence and Col. Haverly are also preparing for departure and will either complete the victory or avenge the defeat of the party that sailed last week.

A Theatrical Ring.

We have been shown a letter from an individual who signs himself "Smith," who vies with Bloomington, Ills., and which is addressed to the owner of a certain country theatre, in which is set forth the startling announcement that a Western circuit is being formed for the purpose of playing stars—either with or without a company. Any of the country managers admitted into this wonderful and compact Ring are to have attractions at such marvelously low terms that one or two seasons will make their fortunes; while if they are left out of this magic circle they may as well close up their shops, for lo! the attractions will skip their towns, or engage the old hall or school-house, or any convenient out-building, rather than play in any theatre not in this wonderful Ring. All that is asked of any Hall owner is to give up to these "gentlemen of the road" the complete control of their houses, when they will in turn hand over at stated times their share of the profits, provided, of course, there are any. They do not ask an absolute deed of the property for all time—simply a lease for one or more years, with certain iron-clad conditions.

The most transparent portion of this precious document is the assertion that A. M. Palmer, Henry E. Abbey, J. H. Haverly and Joseph Brooks are interested in the "circuit." We have taken pains to see if there was the slightest color of truth in this.

We find the first three gentlemen never even heard of the "Western circuit." We know, however, that Mr. Brooks has for some seasons tried in various ways to get a small corner on amusements in order to force attractions into his Detroit theatre. Last year, for instance, he had Mr. Dickson's Indianapolis theatre, and could say—"Unless you play with me in Detroit you cannot play in Indianapolis." This choice bit of chicanery is now lost to him, and Mr. Dickson is fitting his own time through the assistance of a New York agent.

Mr. Brooks' next step is to get several of the country managers to give him their bookings during the Summer, so that he can say: "If you don't play with me in Detroit, I will shut you out of such and such cities." Thus far he has secured Muskegon, Mich., which will only result in keeping a great deal of business away from that town which would otherwise go there.

This latest effort of a so-called "circuit" sizzles down to Messrs. Brooks and "Smith" of Detroit and Bloomington Dramatic Ring Makers. We can safely advise hall owners to keep their property in their own hands—in other words, conduct their own business. During the Summer arrange with a New York agent to keep your open dates, but sign all contracts yourself. Put a card in the New York Mirror, the accredited organ of the profession, stating where in New York the open dates are kept. Remember that Mary Anderson, Fanny Davenport, Clara Morris, the Florence, Edwin Booth, Lawrence Barrett, Mr. Sothern, Neil Burgess, and stars of the above standing, advertise in no dramatic paper but the New York Mirror, and read none other.

PERSONAL.

HUMMEL.—Have you seen the case against Steinman and Hengel of Pennsylvania?

POST.—That is an interesting decision in Steinman and Hengel. Just think it over.

FUND.—This time next year there will be an Actors' Fund. Every actor should be proud of that.

THE PIRATES.—Gilbert and Sullivan's tuneful work has captured the public at the London Opera Comique.

BOYLE.—Anna Boyle, Acland, Von Boyle and Harry Richmond are all of a family in the brother and sister line.

DICKSON.—Louise Dickson, who has been visiting her friends in New Orleans, is now in New York and at liberty.

DR. FORREST.—Gussie De Forrest has become a member of Bartley Campbell's Galley Slave Company No. 2.

DE FONTAINE.—Felix De Fontaine's clever articles are readily distinguished from among the other Herald critiques.

TOOKER.—It reminds one of old times to see the gallant Commodore disport himself about the lobby of Booth's o' nights.

MAYER.—Marcus Mayer goes to Europe May 1, to organize Leavitt's Burlesque company. He says he'll have lots of business to attend to, but he'll find time now and then to enjoy himself.

RAYMOND.—A benefit is to be tendered to genial John before he crosses the Atlantic. Many leading attractions have already volunteered.

EDGINS.—The Colonel has struck luck with Rosenfeld's Very Merry Mariner, and has given up for the present his dream of playing Hamlet.

McCULLOUGH.—It is rumored in London that John McCullough will appear there next Fall, under Mapleson's management. First we've heard of it.

DAVENPORT.—We publish this week a picture of the leading American actress, Fanny Davenport. She is playing this week in Williamsburg.

DARLING.—Bessie Darling is quite seriously ill, and has in consequence been obliged to cancel several important engagements she had made for the Spring.

TYLER.—Georgia Tyler, who has been playing Francesca in the Galley Slave company No. 2, was taken suddenly ill yesterday (Wednesday) in Jersey City.

STRICKLAND.—W. H. Strickland is attending to things over at Haverly's Theatre, vice Harry Mann, who is getting things under way at Haverly's Niblo's Garden Theatre.

LET.—This is the suggestive legend that hangs outside the door of Wall's Agency. It is reported that he retires and devotes his time entirely to Sothern's business.

GIRARD.—Kate Girard shortly starts out upon a starring tour, playing Beatrice, Lady Teazle, and Lady Gay Spanker. Miss Girard is a clever actress as well as one of the handsomest women on the boards.

APRIL SHOWER.—A score of ladies at Booth's Saturday afternoon were the recipients of an involuntary bath. Several bucketsful of rain dropped from the dome upon them. Easter bonnets were at a discount.

BURGESS.—The garrulous Widow is making Neil's fortune. None will begrudge him his good luck, for Neil is a modest, unassuming, and withal very popular gentleman. No varie star has met with less criticism on entering the ranks of the legitimate.

FIELD.—Friday night Kate Field appears at Chickering Hall for the first time in this city in her new monologue. The entertainment she gives is said to be very delightful, embracing the bright little woman's observations of social, theatrical and operatic life in London.

BABY.—Sturges, the well-known theatrical expressman, possesses a lively little dumping of a baby that is already gaining histrionic honors. It appears at the Fifth Avenue in Hearts of Oak, and calls forth nightly exclamations of delight from every woman in the audience. It's a very jolly thing (sometimes) to be a father.

ELLIS.—Portland Press: "Florence Ellis has fulfilled the promise of her youth and the prediction we made for her six years ago. She is pretty, piquant, full of life and spirit, acts with great appreciation of the text and possesses a very sweet, well cultivated soprano voice which it is a great pleasure to listen to. Several of her numbers were encored, and she received a beautiful basket of flowers, after she had been most heartily welcomed. Her Fanchette almost carried the pera."

PROFESSIONAL DOINGS.

NEILSON.—Neilson, like a sensible woman, puts most of her spare cash in American securities.

"S. M. R.'s" questions cannot be answered, as we pay no attention to anonymous communications.

LAWRENCE BARRETT AND COMPANY begin an engagement at Theatral Novelty Theatre, Brooklyn, E. D., April 12.

BARTLEY CAMPBELL proposes to visit London this Spring, to look after the production of a few of his popular successes.

WILLIAM J. DAVIS, one of Manager Haverly's lieutenants, has taken to wife Jessie Bartlett, at one time a Buttercup in a C. C. P.

P. S. GILMORE sailed for Europe Saturday in the City of Berlin. The members of his band sent him off to the tune of "Columbia."

GENEVIEVE ROGERS did not sail with McKee Rankin for Europe last Saturday; she had been chosen to play the "Widow," but Cora Tanner was substituted.

MANAGER KELLY of the New National Theatre, Philadelphia, has tendered a benefit to those Quaker City minstrel favorites, Lew Simmons and Frank Moran. The 9th of April is the date.

THE NEW YORK MIRROR has at last attained the largest circulation of any dramatic paper in Chicago. Our correspondence from that city certainly never lacks the essential elements of vigor and spice.

GEORGE CLARKE, Marie Gordon and Lillian Cleves Clarke have formed a combination to play One Boys for a brief season in Montreal previous to the production of Masks and Faces in the Madison Square Theatre.

BIDDEFORD TIMES.—"The Biddeford correspondent of the New York Mirror, which by the way is the leading dramatic paper of this country, stated in his last letter that Mr. John Garside had been appointed janitor of City Hall, and Mr. Garside informs us that now letters for dates come directed to him, which saves him much trouble."

Sydney Rosenfeld's Very Merry Mariner has "caught on" down East. The Portland papers speak of the performance and the company in the strongest praise. We quote from the Press of that city: "Portland was as much, if not more, agreeably surprised in Geneva's Sea Cadet than in any musical work that has been produced in this city for a very long time. From the opening chorus of the opera to the close of the third act there was hardly a break in either the delightful character of the music or the fun of Mr. Rosenfeld's dialogue."

THE WEEK AT THE THEATRES.

Last Thursday night Edwin Booth appeared at Booth's as Richelieu, and the performance was viewed by just such another concourse of people as that which gathered on the opening night of the engagement.

Bulwer's play in itself is one of the most attractive of all the pieces that go to make up the category of what we are pleased to denominate the standard drama. Unlike the bulk of blank verse compositions its lines are neither tedious nor artificial, but run in a graceful and withal a natural course that does much toward investing the play with that charm for which it has ever been distinguished. The central character—the crafty Cardinal—is drawn with a bold and fearless hand, in such strong colors that it stands out from a background in itself far from uninteresting, and makes a figure that is imprinted deeply upon the mind of the spectator. The Richelieu of Bulwer is not the Richelieu of History. The poet has softened the hard and cruel outlines of the Prelate's character, but has retained all the cunning and foxy craft that he is reputed to have possessed. The redeeming qualities only are preserved; and in this was the dramatist wise, for it is always pleasanter, especially on the stage, to have the brighter side of a man's nature held up to inspection.

Many of Booth's admirers rank his performance of the wily Cardinal first in the order of his impersonations, and there are many points about it that justify this view. Grandly conceived, it is grandly executed, and in the treatment and toning it received at his hands there are few vulnerable spots at which it may be assailed by the critic. The faults that are most prominent are the faults that Booth brings in every part he plays—certain mannerisms which are always present. They may be summed up in very brief form, consisting of a nasal pronunciation, a sing-song monotony and tediousness of reading, and an occasional action or gesture that at once proclaims the personality of the tragedian. These defects, however, weigh little when put in the balance against the multitude of admirable and thoroughly meritorious conditions with which Booth's Richelieu is not only a great performance, it is the only satisfactory rendition of that role known to the modern stage. A sweeping assertion, but one that has every element of truth for a solid basis and foundation nevertheless.

Thursday night the immense audience was so strongly en rapport with the actor, that he played under the most desirable and advantageous circumstances. Throughout the first and second acts he was as usual conscientious and painstaking, all the traditional "points," especially in the latter act the business with the sword and pen, being notably well done. During the third act he warmed to his work and roused the audience to considerable enthusiasm. The "curse speech," the great effect of the play, was given with electric fire and an intensity that made the blood fairly rise to the cheek of the spectator, and at its close the applause was deafening. Round after round in the good old fashion swept over the house, and it was some minutes before the play could go on. In the last act, Mr. Booth makes Richelieu's recovery too sudden, after the gradual and obvious process of his illness through the piece. No doubt the necessity for action would spur the Cardinal to new life and vigor, but Booth strains a point to gain approbation, and consequently the contrast is entirely too marked to meet the demands of probability.

J. C. McCollum made a noisy De Mauprat, as utterly unsuited to the part as he is to any other. Mr. McCollum is not an actor. As he is a man evidently quite well advanced in years, there seems very little probability of his ever becoming one. He is, however, a fine specimen of a man, and if he would only direct his attention to a more congenial occupation—pedestrianism for instance—there is little doubt but that he would make a decided success. It's too bad we had not time to offer him this kindly advice before the walk for the O'Leary Bell commenced. McCollum would have captured it, if he put half the strength into his legs that he does in his voice. J. M. Hardie is very provincial, and relies, as does McCollum, upon vocal power rather than intelligence. His Du Baradas ranked worthily with the De Mauprat of the worthy man whose talents lie in the direction of the Madison Square Garden tanbarb track. Ellie Wilton made a rather pleasing Julie De Mortimer, and taking into consideration the fact that she had but shortly left the sick room, acquitted herself very creditably. Her dresses, if not appropriate, were rich and elegant, and excited considerable admiration.

The play was mounted with another instalment of the antiquated Shakespearean scenery similar to that used in Macbeth. It is next to impossible to gather together a company at all fitted to meet the requirements of the legitimate drama. Booth's company is a very inferior one, that is in no way capable of giving the tragedian the proper and necessary support; and it is a matter of surprise that a cultured audience will sit through a performance, no matter how great the acting of the star, and watch a raft of bandy-legged people struggle with language the simple words of which they are unable to comprehend, much less give coloring to.

At the Saturday matinee Mr. Booth appeared as Benedick in Much Ado About Nothing, supported by Mrs. Bowers as Beatrice. The comedy, according to Willie Winter's version which is used by Edwin Booth, is cut and abridged from four acts to three, and loses much of its completeness and roundness.

To fully appreciate Booth's versatility, he should be seen in comedy. There is a dash and a finish to all he does in this direction that is as admirable as it is charming. His Benedick is a delightful bit of acting, which deserves a place beside his other and better-known characterization, Petruchio in The Taming of the Shrew. In Winter's version Benedick loses much by the curtailment, many very excellent scenes being left out or mutilated. Mrs. Bowers is rather weak as Beatrice. Miss Chester was too antiquated to make a thoroughly the Hero, and looked very pretty as usual, but a want of familiarity with the lines formed an obstacle that she could not overcome. J. M. Hardie was a fair Don Claudio, and the windy McCollum shattered Don Pedro before the blast of his loud-mouthed ranting very effectually. W. F. Owen was an amusing Dogberry, a part among many in which his peculiar voice and talents shone acceptably. The rest of the company was mediocre.

The plot of the piece is not deep, but it is ingeniously and cleverly conceived. The central figure is that of a skeptical scholar, and the fun consists in the gradual crumbling of his anchorite notions before the irresistible influence of fair woman. This character, Sir Oswin Mortland, is peculiarly fitted to the abilities of Lester Wallack, and he gave a most admirable interpretation of a difficult role. It was a delightful bit of the true comedian's art. John Gilbert, Harry Beckett, Effie Germon, Stella Boniface and Mme. Ponisi completed the cast and were all fitted with excellent parts.

Monday night Richard III. constituted the programme, and it was played to another crowded house. Mr. Booth has dispensed with Colley Cibber's version of the tragedy, which has been in use for many years, and has restored the original arrangement of the author. In many respects this is better adapted to effective stage representation than the one that has been in use for so many years. It gives a clearer and more comprehensive view of the deformed king's character as pictured by the author. After witnessing the pure and unadulterated Richard of the great bard's own creation, it seems impossible that the mutilations of Cibber should have been countenanced so long as they have. The tragedy in the form employed now by Booth commends itself to every student and lover of the Shakespearean dramas.

Of Edwin Booth's portrayal of the title role there is little to be said that is new. It is the same careful, conscientious piece of work which has been for some years the subject of much favorable comment and criticism. Booth's Richard is not the loud and turbulent performance that has been made a figure dear to the heart of the gallery boy through the efforts of most of the actors who have essayed the role. It is a studied piece of acting that appeals to the intellectual and intelligent spectator, and while it seldom moves him, throughout it holds his attention and captivates his admiration. The actor was in excellent form, and never played the part with better effect.

The support of course was not good. Mrs. Bowers made a most tiresome and conventional Queen Margaret, and her husband, McCollum, was equally monotonous. O. H. Barr shone decidedly above the rest of his fellows, and gave a very creditable rendering of Buckingham. Kate Meek was only passable as Elizabeth, and Ellie Wilton was out of her element as Lady Anne. Everybody else was decidedly mediocre, and unworthy of special mention.

The scenery as usual was worked by fits and starts. In one instance a flat came down in the middle of Richmond's army, as that woebegone score of supers were in the act of kneeling, dividing them in twain, and leaving one half in the interior of their enemy's tent for such length of time as it took to release them from their captivity by lowering another scene which shut them out from the gaze of the audience, and gave them a chance to escape from their trying position. With all the mechanical facilities for properly handling the scenery that there are on the stage of Booth's, there is no excuse whatever for such poor and inefficient manipulation. The trouble should be remedied.

Mr. Booth played Richard Tuesday and Wednesday, and to-night Othello is announced, with the tragedian as the jealous Moor. Friday and Saturday nights he appears as Bertuccio in Tom Taylor's Fool's Revenge, and as Iago at the Saturday matinee.

On Wednesday of last week Messrs. Ford & McCaul opened a virtually new theatre and a nominally new form of entertainment at Broadway and Thirty-first street. For some time past the Broadway Opera House has been a sort of barn-like sepulchre, the scene of many "burst-ups," and there has lingered about it the uncivilized atmosphere of a receiving vault. This place had been the death-bed of many theatrical ventures, and when Mr. Ford and his partner obtained control of it, the Broadway Opera House had a very undesirable and appalling business reputation. These gentlemen, however, began to metamorphose the interior of the house. They built within it two domes; they decorated the bleak walls with warm and handsome paper of an artistic design; they built a new stage; erected a novel and beautiful proscenium; put in new and comfortable seats; in short, modernized and beautified the structure to the fullest extent that good taste and a lavish expenditure of money could accomplish.

THE NEW YORK MIRROR.

THE DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

own co. to good house, in spite of the storm howling outside. 7th, Sol Smith Russel and Berger Family and Miss Clara Pool, for benefit of opera house attaches. 8th, Joseph Jefferson and own support, in Rip Van Winkle, with dog Schneider. 12th, Abbey and Hick's Humpty Dumpty and Spanish Students. 13th, Gus Williams and his German Senator. 16th, Old Band Concert, assisted by M. Bernan, of Binghampton, and home talent.

HORNELLSVILLE.

Shattuck Opera House: 29th, Callender's Minstrels came with an excellent show to large house. Though not as large as many companies, they possess more than the ordinary amount of talent, and give a very pleasing performance. There is nothing billed, but Mitchell's Pleasant Party are on book for 21st. This being their second visit, it is safe to predict a full house.

Item: Harry Johnson of the Union Square Theatre was in town last week calling on friends.

OSWEGO.

The Berger Family and Sol Smith Russell gave fine satisfaction 2d, to a large house. It was their second visit this season. Pat Rooney is billing for the 5th. He is a great favorite here, and always gets a full house.

Items: The amateurs gave Dan O'Carroll 29th, to a large house of course.

ELMIRA.

Opera House: The Belles of the Kitchen Comedy co. coming 7th. Boston Ideal Opera co. 9th and 10th.

Connecticut.

HARTFORD.

Roberts' Opera House: On Monday night the Ambers' Students gave a very pleasant and agreeable concert, but to very light business. Amateur shows and amateur management bring all parties to grief. The next time they had better try a percentage, and have a regular business manager and make a better showing in the treasury. On Tuesday night the Boston Ideal Opera co. gave their third representation of Fatinitza, under the management of E. A. Hough. The effects of their recent tour and Metropolitan appearance was plainly to be seen in the improved stage business and attention to the details of performance required on the lyric stage. They drew a full house. Galleys Slave co. No. 2, appeared on Wednesday evening to a fair audience, and gave a very fair performance. On Thursday evening the Boston Museum co. played here, giving The Spark and The Silver Spoon. We were disappointed in our expectations, though Wm. Warren and Mrs. Vincent made the most of their respective parts. The play will hardly compare with some of the more recent character performances, and as a consequence is not a very drawing card, though they had a good house. This week we are to have our local opera co. in Bells of Cornerville on Monday, Den Thompson on Tuesday, and the Hyer Sisters' comb. in Uncle Tom's Cabin Saturday matinee and evening. A colored troupe seems very appropriate for a portion of the characters of this well-known play. We warned off all parties from Hartford some time since, but imagine this company draw, though the Howard's failed completely in filling the house. We have Pictures of Penzance on Friday of next week.

New National: Business has been good for a light co. The illusion business of Frank Bolton and Ada Bradford was good, and the La Rues proved good cards. Jim Roome is always on deck. Departures: Bolton and Bradford; Ed. Chrissie, Harry Brown and John D. Griffin to Providence; the La Rues to Springfield; and James D. Roome to Boston. New people: Satsuma, J. W. McAndrews, Charles and Carrie Seaman, Libbie Ross and Carrie Edwards, Harry Clarke and Lou Sanford.

NEW HAVEN.

Grand Opera House: The Rents-Santley co. gave an entertaining performance to fair business. The Boston Ideal co. in The Sorcerer failed to interest their audience as much as in their previous appearances here, the lack of interest being due partially to the fact that some of the principal singers were suffering from severe hoarseness, but more especially because of the dryness of most of the music of this operetta. The New Haven public exhibited its usual backwardness regarding first appearance by not supporting Bartley Campbell's Galleys Slave. The piece was played very finely, and although some disappointment was expressed on account of the non-appearance of Mr. Wheelock, I think we may safely say that the rendition of the part by Mr. Gotthold, who has been engaged to fill the place of Mr. Wheelock, was very much enjoyed even by the complaining ones. Viola Clifton's Variety comb. opens the 5th, for one week.

Coe's Opera House: Grover's Our Boarding-House co. showed Easter Monday, to fair business. Daly's original co. gave An Arabian Night to a much smaller audience than they deserved. The piece was very well mounted, each part, even to the lackey, being played excellently. McKee Rankin's Danites gave two performances, to fair houses, the second night being their last appearance in America for the present. The 9th and 10th are held for Barney Macaulay, who is booked for Uncle Dan'l.

BRIDGEPORT.

Amusements, strictly musical and dramatic, have stopped for a brief season, so I send you the subjoined item, which may be of interest. The Shakespeare, headquarters of profession who fret and strut their hours on the stage during their brief stay in our city, has become one of the most popular resorts in town. Sam Merritt (of pedestrian fame), the popular and gentlemanly proprietor, is assiduous in his attention for the personal comfort of his guests. Here can be found all the musical and dramatic news of the day, besides various authorities on all relating to sporting matters.—Messrs. Fowler & Ufford, who tried to start a permanent variety theatre, have given it up as a bad job after running it four weeks to poor "biz."—Julia Wilson of Denman Thompson comb. has purchased a fine residence in this city. She will rusticate here during the summer.

WATERBURY.

City Hall: 29th, We had the Rents-Santley Novelty co., to good house. April 1, Bartley Campbell's Galleys Slave comb. The co. gave entire satisfaction to a large audience.

Comique: Business good. The following is the co. this week: Return of Frank McNish (the Waterbury favorite); Emma Rice, Leland Sisters, Lilly Lee, Jim Neary and Ed Heeney.

DANBURY.

Opera House: 29th, the Ideal Uncle Tom's Cabin co. (Hyer Sisters), to a \$600 house. 1st, Our Boarding House comb; business light. 5th, Denman Thompson. At time of writing the house is nearly all sold.

WEST MERIDEN.

Wilcox Opera House: The Troubadours returned 3d, to fair business. McKee Rankin, Barney Macaulay, Pirates of Penzance, and Kate Girard are booked in rapid succession. Tony Demer canceled.

Rhode Island.

PROVIDENCE.

Opera House: Barney Macaulay in his fine impersonation of Uncle Dan'l, supported by Minnie Maddern as Clip, and an excellent co., have drawn most enthusiastic audiences the past week. The play was finely mounted, and Manager Hackett is receiving much praise for his efforts to have the pieces performed here properly set. Another season will see still greater improvements—on the stage as well as in other portions of the theatre. Mr. Hackett is a thorough businessman, and intends to have his theatre second to none in New England. This week will be one of varied attractions, 5th and 6th, Len Grove's Boarding-House, with Leonard Grover, Jr., as Prof. Gillypold. 7th, afternoon and evening, Den Thompson in his imitable personation of Josh Whitcomb. 8th, and remainder of week, Princess Toto will come to us highly recommended by the press.

Low's Opera House: Boston Ideal Opera co. in Fatinitza, to overflowing house, 29th. French's English Opera co. gave two first-night performances of The Merry Manner 30th and 31st, in which the prompter performed a most prominent part. Providence people are getting about tired of "first-night" performances, and only liberal use of paper will secure an audience. There is good talent in the co., and it seems too bad they should take the road without proper rehearsing. 5th, four nights, Minnie Palmer's Boarding-School; by all reports well worth seeing. 9th and 10th, Hart's Variety co.

Theatre Comique: New comers for 5th—Tom Sayers, son of the champion of England, in songs and statues of his father's battles; Louise Montague, her first appearance; Bob Newcomb, Bob Allen, Frank Bolton and Ada Bradford, Chris Simmons. Wine and Bivalves concludes the programme. Managers Hawkins and Morrow put on the road 5th a first-rate co. for a variety entertainment, and to support Jennie Hughes in French Spv.

NEXTWORT.

Bull's Opéra House: Buffalo Bill 29th ult. Large audience. The only redeeming feature of the show was Buffalo Bill's sharp-shooting. 31st, Salzburg's Troubadours before another large and enthusiastic audience. Booked: Princess Toto.

MASSACHUSETTS.

SALEM.

Mechanic Hall:—The new firm of local managers, Messrs. Andrews & Johnson, have "caught on," so to speak, the past week in good shape. They played Hill's All the Rage comb., March 30, to an audience that more filled the seats by several hundred. April 1, they played Buffalo Bill's party to a house that was scarcely inferior to All the Rage. John S. Moulton played the Pirates of Penzance co. March 31, to good business, but nothing so large as was expected. He also played Tony Denier's pantomime co. 2d, to rather a poor house. Andrews & Johnson have nothing billed, but Moulton's announcements are as follows: 6th, Boston Museum co. in Silver Spoon; 8th (Fast Day), Chas. H. Thayer and co. in Little Emly; 14th, Den Thompson, 10th, Bloodgood Minstrels are coming soon.

MAINE.

BIDDEFORD.

Smyth's Opera House: Tony Denier's Pantomime troupe, 30th, to a fair audience. Since its last appearance here some changes have been made, and the company is now better than ever. French's English Opera co. played The Very Merry Manner, April 1, to a very small audience. All the artists gave great satisfaction, and were warmly applauded. Miss Ellis as Fanchette, Miss Schmitt as the Queen, and Miss Bernard showed themselves to be very pleasing actresses and fine singers. Mr. Clark and Mr. Archer sang and acted well, and the chorus was much better than that usually attached to traveling companies. The company will return soon. All the Rage drew a large audience 2d. Laughter and applause was all the rage, and the house was not quiet a moment during the play. Buffalo Bill is here to-night (3d) in his new play of Buffalo Bill at Bay, and, of course, the house will be crowded. Booked: Hart's Variety co., 7th; The Pirates, 8th; and Den Thompson, 10th. Bloodgood Minstrels are coming soon.

NEW HAMPSHIRE.

MANCHESTER.

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MAINE.

BANGOR.

City Hall: Harry Bloodgood's Minstrels are booked for 7th. Haverly's Georgia Minstrels are coming.

NEW JERSEY.

NEWARK.

Grand Opera House: April 1, Mapleton Opera co. gave La Favorita to a large and well-pleased audience. The promises made on the bill were, for a wonder, performed. The only other instance of the occurrence of this phenomenon was the production of Carmen, a year or so ago, when the Colonel brought it out here. The orchestra in Favaria was especially good. Booked: 10th, Louis Aldrich and C. T. Parsloe in My Partner.

SPRINGFIELD.

The Galley Slave comb., 29th, to good business. J. N. Gotthold played the part of Sidney Norcott in place of Joseph Wheelock. McKee Rankin in the Danites 30th, to good house. The Boston Museum co. in The Spark and Silver Spoon 3d, to good business. Tony Denier's Pantomime troupe 8th; D'Oyly Carte's Pirates of Penzance 10th; Buffalo Bill comb., 12th; Hyer Sisters' comb., 17th; Barney Macaulay 21st; Tony Pastor 23d; Rice's Surprise Party 24th.

Theatre Comique: Houses have been crowded every night past week. John Deamer's Humpty Dumpty, with the following people, is the attraction for this week: La Rue Family, Connie Hamlin, Mat McCormick and the Carrolls, with the regular stock co.

New Olympic: Business the past week has been rather poor. Troupe good. New people this week are Don Ferreyra, Connors and Rooney, Jessie Warner, Frank Marion, Jenine Gray, J. W. Macaulay, Weston Bros., with Billy Bryant and Frank McClane.

HOLYOKE

Bartley Campbell's Galleys Slave Co., No. 2, under management of John M. Burke, came 30th to fair business. J. Newton Gottold played the part of Sidney Norcott fairly. Considerable local interest was felt in the appearance of Georgia Fyl'r, as Cicely Blaine, she being a native of Westfield. Her voice, being hardly equal to the part, but her acting brought frequent encores. Her father, who lives in Westfield, occupied an orchestra chair, and saw his daughter act for the first time. J. B. Booth, Owen Fawcett, Frank Aiken and Nellie Barbour added strength to the cast. The attractions for this week are Tony Denier's Humpty Dumpty, 7th; Mrs. Henriette Chanfrau in Parted, matinee, and Frank Chanfrau in Kit, evening 8th.

CHELSEA.

Academy of Music: 31st, All the Rage, a rattling farce-comedy without drags or waits, was presented evenly and finely throughout to a large house, Mr. Hardenbergh being particularly happy in his assumption of Dr. Goodwin, and Jennie Yeams, as the sprig of Satan, touching the crazy-bone of the audience. 1st, Pirates of Penzance was greatly enjoyed by an audience unfortunately light on account of a strong local counter-attraction. Booked: 12th and 13th, the Edith Stannmore co. in Kitchell and Othello respectively; 19th, Danites; 29th, Hart's Variety co. Probably Jarrett & Rice's Fun on the Bristol before long.

RESUME.

There are indications of a better outlook for matters theatrical for the coming season, though so far as the number and quality of the performances given this winter there can be no cause for complaint. Messrs. Klotz & Ballard of the Newark Opera House have, under the management of Mr. George W. Caldwell, given many excellent opportunities to theatre-goers to avail themselves of that class of entertainment; while the Grand Opera House, under the former management of Mr. Leonard Gray, though open less frequently, did its share of catering to the public in an exceedingly creditable manner, and as a rule was well filled by cultivated and discriminating audiences.

Newark Opera House: Pat Rooney's comb. to good business. This house is undergoing alterations, and will re-open on the 12th as Waldmann's Variety Theatre.

Academy of Music: The Thalia Theatre co. from New York rendered Der Seecadet in excellent style to a very large house, 31st. Cast, chorus and orchestra was all that could be desired. It is to be hoped that the performance may be repeated or some other opera given at an early day.

Waldmann's: 5th and week, Harley Merry, Adelaide Roselle and Little Josie Brittan in The Argonauts of '49, and olio consisting of Cronin and Sullivan, Minnie Farrell, Fanfare Davenport, Kerrigan and McCarthy, and Herr Louis Alfredo.

Booth's: 5th and week, Jac Aberle's New York comb.; George France and Ethel Earle in A Block Game; 4 Sons of Italy, Florence Abbaco, Moroso Family and James T. Powers in variety.

Library Hall: 1st, An Arabian Night was very well done by a company in great part from Daly's Theatre, N. Y. It is to be regretted that the audience was not larger; but they had a powerful adversary in La Favorita on the same evening. 9th, Josephine gives a piano recital. This is Newark's first hearing of the great pianist, and he will be probably well received.

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THE NEW YORK MIRROR.

9

was excellent. April 12, Salsbury's Troubadours.

Ford's Opera House: The second and last week of The Pirates of Penzance has been even more prolific than the first week. A steady increase of numbers in the audience has been perceptible since the first night's performance. This delightful little opera seems to please everyone. On account of the indisposition of Minnie Walsh on Monday, her place was filled very creditably in the afternoon by Ruby Thornton. At night Miss Walsh had so far recovered as to be able to sing, which she did in her accustomed tasteful manner. This week, Carncross' Minstrels. April 12, Bartley Campbell's Fairfax.

Holiday Street Theatre: Mr. Lawrence Barrett and his well balanced company played during the week to very poor houses.

It is to be regretted that this gentleman, who is truly a fine actor, should meet with such bad luck, but there is no accounting for the whims and actions of a discriminating public.

This theatre is too far down town for Mr. Barrett's repertoire; tragedies take better where the place of amusement is more convenient to those who really like dramas, etc., of the highest type. Some think Mr. Barrett stands pre-eminent as a tragedian. In Yorick's Love I think he can have no equal, but Edwin Booth, as Hamlet and Richelieu, is my ideal. Whenever I see Richelieu it always brings back to my mind thoughts of that great tragedian, the late Edwin Forrest, whose interpretation of the character was perfect. I shall never forget his past and great success. Mr. Lawrence Barrett appeared during the week in the following: Yorick's Love, Richelieu, Hamlet, Shylock, and David Garrick. This week, Collier's Banker's Daughter combination. April 12, Emma Abbott English Opera co.

New Central Theatre: E. T. Stotson appeared for the week, commencing March 29, in the sensational drama of Kentucky. The drama has no real merit, and is tame in every way—the most exciting incidents fall dully on the senses. In the variety the following were on the list: De Alve Sisters, vocalists; Delehaney and Hengler, character artists; Conway and Egan, in Irish specialties; and Clark and Edwards, in the sketch entitled In the City. This week, Mile. Marie Zou in French Spy.

Front Street Theatre: This theatre has been the recipient of bad business; am afraid that it will never be made to pay. It has been tried repeatedly to make it do so since Mr. Sims left, but without success. Last week, Mr. W. J. Fleming and company gave the drama of Custer and His Avenger. The support was above the average, and in some instances exceedingly good. The variety stars were: Glenn Sisters, sketch artists; King Sarbo, the Japanese wonder; Hawley and Manning, negro comedians; and Sherry and Regan, clog dancers.

District of Columbia.

WASHINGTON.

National Theatre: The Banker's Daughter by Collier's co., drew good and well-pleased houses last week. I am sorry that Louis James has not got over a very bad habit he has of "guying." I had hoped he would refrain from doing so in so good a part as that of John Strehelow. If he and his pretty wife "star" next season, as I hear they intend doing, I hope he may have a part that he cares enough for to play honestly. Miss Wainwright's Lillian, though not very brilliant, was an even and conscientious performance. Mr. and Mrs. Charles Walcot as G. Washington Phipps and Mrs. Brown made so much of these small parts that we should like to see them in something better. They became great favorites. The co., the scenery and everything were much beyond the average. This week, Lawrence Barrett, 11th, Robert Ingersoll in lecture, "What Shall We Do to be Saved?" 12th, Carncross' Minstrels.

Ford's Opera House: Bartley Campbell's latest and best play, Fairfax, to fair business last week, but not so good as the very fine co. playing it deserved. Agnes Booth has been here before, but not for some time. The rest of the co. are all, or most of them, strangers. I hope we may see them again, as we do not see such a co. every day. Mrs. Booth's Gladys was a very natural and womanly performance, without the exaggeration a less artistic actress would have given it. She does not go about "weeping and wailing" all the time, but seems to have some moments when she enjoys herself and makes things pleasant for other people. As for Miss Sidney Cowell, as Diana Dorsey, I can say I endorse a remark made by a young lady near me at the Saturday matinee, "he is just too nice for anything." I hear she is going to star next season in a play written for her by Bartley Campbell. She was so much liked that she will undoubtedly do well to give Washington an early call.

Mrs. Gilbert was very natural as Mrs. Dorsey. Everybody played their parts well, but I could go on like this forever and do not the subject justice. I am afraid you will cut this all to pieces as it is. This week, Pirates of Penzance. Tragedians of Kalazoo 12th.

Theatre Comique: Conway and Egan, Mile. Mahretta, Clark and Edwards, Hawley and Manning, Landis and Steele, Jake Budd in Big Foot Wallace, and the co. in Road to Ruin.

Items: Mrs. Scott-Siddons in readings, at Lincoln Hall, March 30. I never admired her reading, and do not think she has improved since I heard her last, five years ago. She is quite as handsome as ever though.—The same evening, at the Congregational church, Mile. Teresa Carreno, assisted by Miss Hunt, Mr. Toedt and Mr. Burroughs appeared in the fourth and last concert of the Athenaeum club, Mile. Carreno is much liked here, and was received with enthusiasm. She is a very fine pianist, and a handsome woman.—Eva Henderson's benefit 31st was a success artistically and financially. I understand she is to be a member of Joe Jefferson's co. next season.—Emma Thurby at Lincoln Hall 6th, in farewell concert, assisted by Anna Bock, pianist, Phil Bronson and Adamowski, with Maurice Strakowski as conductor.—H. M. S. Pinafore at Odd Fellows' Hall 6th; benefit of S. W. Hurdle of Ford's co., Harry Buckingham as Sir Joseph.

Delaware.

WILMINGTON.

27th ult., Banker's Daughter by Collier's troupe, to good business. 1st, New Orleans Jubilee Singers; fair house. 3d, A Rogue's Luck by Chestnut St. Theatre company. Business good. 3d, The Illuminati, by F. C. Bangs and co. 5th, My Partner, 8th, Galley Slave by one of Bartley Campbell's co.'s.

Virginia.

RICHMOND.

Theatre: Ford's Southern Comedy co. played 29th, for three nights and matinee,

to large but disappointed audiences. The Two Orphans and Pink Dominos were presented. The performances, to say the least of them, were nothing more than rehearsals. This was no doubt owing to the fact that it was the first time the co. had produced the plays. Hayes' Juvenile Pinafore co. (formerly Ford's) played 2d, 3d, and matinee, to good houses. Mrs. Scott-Siddons will appear 5th and 6th. The sale of reserved seats for Emma Abbott's engagement commenced at eight o'clock on the 3d, and by twelve o'clock every desirable seat in the house was sold for each night. When the doors open on the 7th, the first night of the engagement, there will be "standing room only." D'Oyly Carte's Opera co. 19th, 20th and 21st, in The Pirates of Penzance.

Mozart Hall: Emma Thurby assisted by Adamski, the Polish violinist; W. E. Bronson, tenor; and Miss Bock, pianiste; appeared in concert 5th, to a fair audience.

Comique: Business good. Only new face last week was Robert H. Stanley. Mattie Biiss closed 3d, to join Forepaugh's circus, Philadelphia. Delmonte Brothers are booked for 6th.

Georgia.

ATLANTA.

The boards have been unoccupied this week. There is no doubt that a few good troupe would draw well here.

LYNCHBURG.

Opera House: Mrs. Scott-Siddons 2d, in dramatic readings, to large and appreciative audience.

Louisiana.

NEW ORLEANS.

Colville's Opera Burlesque co. closed their season at the Academy last Sunday evening, the entertainment being for the benefit of Fred Mankin, the popular treasurer, Barlow, Wilson, Primrose & West's Muses opened at the Academy March 29, to a very large house. As the co. is the best that has been here for years, they immediately "caught on," and have so far played to full houses. D'Oyly Carte's Pirates of Penzance co. opened at Hall's, Monday. Curiosity to see this new production, drew a fair house, which is the only house they will get in this city. As they are here for two weeks, it is proposed that they produce Pinafore next week. April 3, Haverly's Juvenile Opera co. produce Pinafore at the Academy. Our managers, Hall and Bidwell, invited him to visit their theatres, but up to present writing the General has not put in an appearance. George H. Cassidy's Arabian Night co. follow the Juveniles at the Academy. Hall closes his season with the Pirates. The Midgets, Gen. Mite and Major Atom are still on exhibition at the St. Charles Theatre—drawing well.

Nebraska.

OMAHA.

A very large audience of Omaha's best people assembled Thursday night, the 1st, to greet John McCullough, who was to present Virginia. It is safe to say that no one person was disappointed. His support was exceptionally good. Kate Forsyth, as Virginia, being especially fine, and gaining the approval of the house from the first. F. B. Ward's Icilius, was a finished bit of acting, and he was honored by the audience. A ease in point was the show of to-night—the C. L. Davis Comedy co.—who play again to-morrow afternoon and evening. Davis, as Alvin Joslin, is good, and a mirth provoking as need be, but his support, with one or two possible exceptions, could hardly be worse. The play itself is a mere nothing; the dialogue stiff; and the plot absurd; but the play is so arranged that Uncle Alvin is on the stage most of the time, and looking at him one forgets the others. His make-up was perfect, and so, I must say, was that of the whole co., which was a redeeming feature. The house was large and happy. Frederick Paulding is billed for the 8th. The experience of the past winter has proved that Omaha will support first-class attractions, and no others, and the thanks of the public are due Mr. Pagett, who has spared no pains to provide such.

Texas.

GALVESTON.

Tremont Opera House: 29th, Duprez and Benedict's Minstrels; they played to a good house; would have had a much better house had it not been for the M. D. S. Club entertainment. They will play here for three nights March 29, 30 and 31; then they go to New Orleans, La. Haverly's N. Y. Juvenile Opera co. play here three nights, commencing 1st, 2d and 3d.

Ontario.

OTTAWA.

As previously announced, the Holman Opera co. opened here on 29th ult., to give eight performances for the Orange Hall Lottery. The opening piece was the Chimes of Normandy. From some cause the houses did not fill. There appeared to be too many managers, and, as is generally the case, failure resulted. The Holmans, however, are safe, as they get \$1,200. At the close of the performance on Saturday the co. disbanded, and Mr. and Mrs. Holman go home to London. The old lady is quite unwell, and is not fit to stand the wear of the road. The McDowell co. open with H. M. S. Parliament on Monday. Jolly Joe Banks now does the Butterbit. Mr. Waldron, who formerly played the character, has gone home on account of sickness.

The blooming Col. Bob Ingersoll is advertised for the 7th, and I am of the opinion that he will not be shut out. There is no knowing what some of the religious fanatics may do to stop him. He has been shut out at Brockville, and the great City of Montreal is moving against him.

Hems: Remenyi, the violinist, is booked for the 13th.—Gus Pitman, manager of the Grand in Toronto, has booked 14th and 15th for the re-tour of Herrmann.—For the 16th and 17th, Phil Simmonds returns with the Bandman co.—The New York Mirror is now on sale every Saturday morning at the News Depot in the Post Office, and is also on file at Bob St. George's "Shades."

MONTREAL.

The Academy of Music has been ticketed during the past week "standing room only." The house has been packed every night since Tuesday, when Gran's French Opera co. opened with Mignon, following Madame Angot, Les Cloches de Corneille, Les Brigands, Le Petit Duc and Le Pre aux Clercs, in every one of which they scored an immense success financially, and that is the best way to judge. It is needless to make any personal mention of the co., as they are well known, but poor Mile. Paola-Marie succumbed to the frigidity of a Canada winter, and was disabled by cold from appearing one night. Next week we get Der Seecadet under the name of The Very Merry Mariner, with Florence Ellis in the

title role, for four nights and matinee, and the E. A. McDowell co. for one night, with H. M. S. Parliament, which has been quite successful in the West.

The Theatre Royal was to have held Hinds and his co., but somehow he failed to connect. There is a bad tale going round, which you may have for what it is worth. It goes this way: The Hinds co. were in Boston, stranded for want of money, and asked Sparrow, our manager, to send them on tickets for Montreal. This he did, and rumor runs that the co. put up the tickets as payment for board. This may not be true, but Mr. Sparrow left very suddenly for the Hub. Bandmann opens on Monday for the week.

Nordheimer's Hall was occupied two nights by Col. R. G. Ingersoll, who lectured on "The Gods" and "Some Mistakes of Moses," to limited but appreciative audiences.

LONDON.

Mechanics' Hall: 29th ult., Bergers and Sol Smith Russell, to a large and select audience. 1st, Bandmann to very small business. 5th, Our Photograph Party. 9th and 10th, Herrmann.

Australia.

At the Royal Theatre, Melbourne, the Williamson's have been doing an immense business. During February they produced Pinafore, in which Mrs. Williamson played Josephine, M. Ricardi, Sir Joseph Porter, and Louis Brahms Ralph Rackstraw. Mr. and Mrs. Lingard have returned to Melbourne from New Zealand, and appeared at the Academy of Music. They presented pieces, entitled Happy Land, Engaged, Pluto and The Banker's Daughter to very poor business. The London Comedy co. returned to Melbourne, and opened on February 7 in Withered Leaves and Dearer than Life, to good business. Chiariini's Royal Italian Circus and performing animals are here.

SYDNEY.

While here, the Williamson's produced Struck Oil, and Boucicault's drama, Arrah-Pogue, to immense business, at the Theatre Royal. The Kelly and Leon Mastodon Minstrels are doing a good business at the Opera House. Vernon Reid is with them. Camilla Urso has actually captured the people here—the house being crowded to its utmost to hear her. In fact, at the close of her engagement she was induced to give ten more concerts. Carlotta Patti had arrived, and was announced to give her first concert on Monday evening, February 16.

PROFESSIONAL DOINGS.

Boucicault sails for Europe next week.

Clara Morris is out in the wilds of Arizona.

Mojeska plays again in America next season.

Bernhardt begins her season in London, May 24.

Barry Sullivan talks of leaving the stage and entering into Irish politics.

Miss Annie Pixley is constantly growing in favor with Metropolitan audiences.

J. B. Booth is playing Oliver Oliphant in Bartley Campbell's Galley Slave Co.

Edwin Booth's wife and daughter will accompany him to England this Summer.

O. W. Blake has succeeded Harry Hawk as comedian in Fanny Davenport's company.

Evangeline is to be put upon the way, and repaired for the coming campaign of '80-'81.

John Gourley leaves the Troubadours and goes out with Rice's Surprise Party next season.

The Madison Square Theatre is to have a new lobby and box-office which will be finished and ready for use in a few days.

Von Suppe's comic opera was produced for the first time in America at the Chestnut, Philadelphia, Monday night, with success.

If things keep on there will be no managers left in New York but J. H. Haverly and Henry E. Abbey—a brace of theatrical Alexanders.

M. B. Leavitt has obtained the London success Rathuago, a musical sensation which will be brought out by his projected extravaganza company.

Mr. Palmer has donated the Union Square Theatre for a benefit tendered E. H. Gouge this (Thursday) afternoon. An excellent bill is offered, and Mr. Gouge's popularity will doubtless assure him a full house.

The monument designed by Lester Wallack for Harry Montague's grave, will be erected next month. The Lambs will attend in a body, but the ceremony is to be strictly private.

Nellie Laruelle has been engaged by M. B. Leavitt for his new specialty company, which starts out next season. His burlesque Penn's Aunts Among the Indians is said to have scored a big hit in Boston this week.

A concert was given April 5, at the Masonic Temple in which Mine. Julia B. Polk, the wife of James Polk, and Florence Copleson, the daughter of the musical critic of the World, appeared very successfully.

H. M. Brown, late of Baldwin's Theatre, San Francisco, joins the Tragedians of Kalamazoo, next Monday in Philadelphia, combining the duties of stage manager with the playing of a character part.

City Opera House: Mrs. Josephine Shanyey and part of Vaudeville co. for past week, to skeleton houses. They start from here 5th, as the Bishop Serenaders, with Ed Spencey, advance, and do the smaller towns.

Fanny Davenport opens at the Boston Museum, May 3. This will be the first engagement she has played in the Hub for some years. She will disband her own company, the support being furnished by the Museum stock.

Mr. and Mrs. Felix Morris play a star engagement in Montreal, opening April 12. The supporting company consists of Marie Gordon, Marion Taylor, Amelia Heybert, Florence Wood, George Clarke, James Dunn, and Maurice Stratford.

The Academy of Music is to be altered, and placed in the hands of Col. Mapleton for a period of five years at a moderate rent. The impresario promises to bring over Nilsson, and promises to produce Italian Opera in New York as it has never been produced before.

Manager W. C. Mitchell was in town Wednesday, and he reported business with his Pleasure Party in Gill's Goblins as something immense. The co. are playing re-engagements in many of the cities in which they appeared during their first tour, and everywhere they are greeted with fine business. Arrangements have been made with J. H. Haverly for the appearance of the Goblins at his Fourteenth Street Theatre, London.

The stockholders of the Academy have decided to give Col. Mapleton the use of the building for five seasons free of rent, the former to retain their seats. One night of each season Mapleton is to have the absolutely free use of the building for a benefit.

THE USHER.

*In Ushering
Mend him who can? The ladies call him sweet.
—LOVE'S LABOUR'S LOST.*

A friend of mine connected with Miss Davenport's co., repeated to me the following conversation that he overheard a few weeks ago between a couple of natives of a Massachusetts town in which the party had performed the night before. It seems Pique had been billed, but at the last moment, because of the illness of a member of the company, As You Like It was substituted. This by way of explanation:

"Oi soi, Jake, did you get ter the show last night?"

"Well, you jes' bet I did!"

"By gosh, it was immense! They played Pike. The gal Fanny Da-avenpot takes gits out inter the woods after a young feller. Now the young feller he's a fighter. He don't wear nothin', he goes stark naked. Yet see, this feller he likes fits out er another fighter. The gal gets gone on him 'cos o' this, and I'll be dang'd if she don't go after him in men's clothes, regular stockin's and short dress, and all the rest, which wuz the style in them days."

"Does she fetch him?"

THE NEW YORK MIRROR.

THE ACTORS' FUND.

McCullough's Emphasis—"Aye! six Benefits a Year if Necessary."

[SPECIAL CORRESPONDENCE.]

ST. JOSEPH, Mo., April 2, 1880.

In order to obtain the views of Mr. John McCullough, the eminent tragedian, on the subject of the Actors Fund, inaugurated by the New York Mirror, I called upon that gentleman at the theatre last night, half an hour before the rising of the curtain on the first act of *Virginius*.

He was in his dressing-room when my card was sent in, but sent word for me to come up at once.

I entered the "star" dressing-room, and found Mr. McCullough "making up" for the character of the Roman father.

"Do you wish to expose my tricks to the world?" he said, smilingly, as he poised a stick of cosmetic in his hand, preparatory to indenting some illusionary crow's feet at the corners of his eyes.

"Not exactly that," I answered; "I only wish to intrude myself long enough to get your ideas about the proposed Actors' Fund that *The Mirror* is agitating. Have you any objection to stating them?"

"You may count me for my support every time, and that without consulting me at all. Why, my dear fellow, in anything that tends to aid, benefit, or elevate our profession, my support is always to be relied upon. The idea is good. It should be carried out just as *The Mirror* proposes."

"Yes," said I, "I think the plan of giving one benefit a year is excellent as it is comprehensive. Would you be willing to give your services once annually?"

"One benefit!" exclaimed Mr. McCullough. "Aye, six benefits a year if necessary. If I know it, no member of the profession, be he high in it or low, shall suffer while I have a voice and the use of my body!"

Meanwhile Mr. McCullough had finished his face painting, and the sound of the overtime came faintly from the other side of the curtain.

A knock came at the door. "First act, Mr. McCullough!" shouted the call-boy, and I prepared to leave.

"I am very happy to be able to record your co-operation with *The Mirror*," said I.

"I shall be happy to aid the matter in any way," was the reply.

And then, after Mr. McCullough had expressed himself as highly pleased with the course and policy pursued by the New York Mirror, and assured me of his heartfelt wishes for its success, I hurried around to the front of the house to see the performance.

Miss Davenport's Season.

There is no more popular or successful artiste on the stage than Miss Fanny Davenport. Her name is a familiar household word through the length and breadth of the land. Her record is one that should occupy the attention of every ambitious neophyte who wishes to rise in her profession. Commencing at the very lowest rung of the ladder, relying solely on her own personal merits, she has risen to the topmost round, having passed through all the difficulties, vexations, and struggles that seem always necessarily attendant upon the apprenticeship of every actress.

Although English born, she is thoroughly American in tastes and inclinations, and is an entire stranger to the British stage. When but a child, she made her debut, and since that time, without the intermission of a single season, she has been hard at work. For Miss Davenport is remarkably industrious, and to this does she in a great degree owe the elevated position she has obtained for herself on the boards. The school of acting in which she was educated was of the most comprehensive character, embracing in the time elapsing between her first appearance and her graduation as a star, the various duties of soubrette, juvenile lady, ingenue, leading lady and burlesque actress—in all of which capacities she met with gratifying recognition.

Miss Davenport's starring tour this season has been one of the very greatest successes both artistically and financially. Managers agree in this fact, that she is the best paying lady attraction in the country. Not like other stars, who are favorites in a limited number of cities, this lady's drawing power is of a general nature, and is as efficacious on the one hand in New Orleans as it is on the other in Chicago. The results of the season show that *As You Like It* and *Cymbeline* have drawn the largest houses and netted the greatest profit of all the pieces in her repertoire. Which goes to show that the taste for the legitimate drama, if it has waned considerably in New York, is still strong on the road. Miss Davenport has not yet been seen here as *Imogen*, a part which she has only this season added to her catalogue, and in which she has received much homage from the critics out of town. Many like her performance of this beautiful role to that of the late Helen Faucit, and if the comparison be just, there is little better praise could be awarded Miss Davenport. In the delineation of Shakespeare's characters she has been very happy, and it is probable other that plays from the same source will be added to her repertoire ere long. Another notable event in her present season has been her revival of *Leah*. This old drama in her hands has been surrounded with so many fresh details and new points that the press christened it and have since continued to herald it as "*The New Leah*."

This Summer Miss Davenport will either pass at her beautiful country-seat at Hillside or in doing the grand tour in Europe. Her time will not be entirely given up to recreation—although after her arduous labors, which have been incessant since last Fall, she much needs rest—but will be partly occupied in increasing her round of parts.

Three braus will busy themselves throughout the hot months in originating and preparing as many plays for Miss Davenport, and no doubt Bartley Campbell, Anna Dickinson, and Sydne Rosenfeld will succeed in evolving something worthy of the star's abilities and the public's attention.

Meers, Theall & Williams of the Williamsburgh Novelty Theatre will redecorate their bright little house throughout, and furnish it with new carpets and orchestra chairs.

Mme. Selina Dolaro, who was with Mr. Mapleton's company last autumn, and essayed the role of Carmen, has been engaged for the chief character in a new opera by Mr. Farlie, shortly to be produced at the *Globe* Theatre, London.

Boucicault—Birds.

[Sunnyside Press.]

Sympathy is pretty equally divided in the Boucicault divorce boom. There are people who remember Agnes Robertson when a gentle, winning little actress. Her every little talent magnified by the discretion and tact of her author, she charmed New York. But, truth to tell, that was long ago. And to grow old gracefully is not the intention of the present Agnes; she clings to the traditions of her youth. She would still be the "Elfin Star." She wants to act, and has wasted lots of money in England launching herself at the people, in plays not written by her author—and therefore dead failures.

It is but two years ago that John Clayton, engaged to Eve Boucicault, told that young lady, in view of all he knew of the motherly menage, that she must do one of two things—marry him or go to her father. She was married immediately, and a fonder daughter-in-law or son-in-law no man ever had than Dion. That gentleman's second son, "Dot," clings with most affectionate tenacity to his father's fortunes, and Patrice and Viola, the two younger girls, worship their father, and clamor to remain with him. Mr. Boucicault gave Mrs. B., a year ago, when she left New York, \$8,000. He has promised her \$5,000 a year to go and live quietly near the girls, who are undergoing education in the suburbs of Paris.

No she would not hear of any such imprisonment of talent and fifty-three years of life. She has nursed her wrath for a month, and finally it has culminated in this outburst, and the suit (and arrest) for divorce proceedings.

Mr. Boucicault (there is no doubt among old friends, who have followed his career since first he met Miss Robertson) could blow all this business to the four winds by a single utterance, but he is passionately fond of the children he has, and Madam Agnes counts on this; but the children are in the entire confidence of the father, and urge him to make a stand, no matter what happens.

What a superstition there is concerning birds just now among professional people. At a little dinner given in Boucicault's magnificent apartments a week ago, there alighted for an instant at the window opening on Fifteenth street, a jet-black bird—somebody's escaped pet—probably a Mimo bird.

"Good Heavens!" exclaimed Dion, "that's a forerunner of ill-luck."

Those at the table had not forgotten the incident when the papers set forth the proceedings of Mrs. B.'s lawyers.

Fanny Davenport devoutly believes the ownership of a bird brings her misfortune. A pet canary popped into her room from the balcony one night a few years ago.

"Ah!" said Fanny, "that's not a present a purchase, it's a waif and stray; let it remain. I can't think that will be bad luck."

She went to the theatre—playing *Vesta*, the blind old woman; and in the second act, unable from the arrangements over her eyes to see exactly where she fell, miscounted her distance and struck her face on the iron work of the footlights, disfiguring herself for months.

Augustin Daly is another enemy of birds, even in pictured form.

A suit of furniture was brought in to the Fifth Avenue from Pottier & Stymus, for use in a play whose rehearsals had been thought sure forerunners of a great success by actors and managers. Just before the curtain rang up, after one act of perfect satisfaction, Mr. Daly stood on the stage surveying the new set; of a sudden he espied a tiny swallow poised amid the flowers of the brocade covering.

"It's up with this piece," he cried out. "There's a miserable fowl on the chair-back."

"One swallow don't make a Summer," said an actor standing by.

"But one swallow makes a respectable Fall for me," returned Mr. Daly; and, sure enough, the piece was a flat failure for the ensuing end of the evening.

FROM THE OTHER SIDE.

The next grand production at the London Alhambra will be Offenbach's latest opera, *La Fille du Tambour Major*, which has been performed 100 times in Paris, and is still running, with great success. The opera has been adapted by H. B. Farnie, and will be produced about the middle of April.

Actors who have reached the ripe age of 100 are seldom to be seen actively engaged in the exercise of their profession. According to the Paris *Paix* one of these rare aves may now be witnessed nightly at Toulouse. He is a comic actor, named Graftet, who was born on July 2, 1780, and came out at fifteen years of age, when the Revolution was at its height.

It is reported that an unpublished comedy by George Sand, entitled *Mile de la Quintine*, is in the hands of the director of one of the Paris theatres, and is shortly to be produced. It would have been brought out long ago but that the censorship under the Ministry of M. Jules Simon forbade it. The production of a new play by George Sand will, of course, be an event of much interest.

Edmund Yates says—and all the daily papers copy it—that Mme. Christine Nilsson, before leaving Madrid, received the photographs of the King and Queen of Spain, with the inscription, "A Madame Christine Nilsson-Rouzeaud, souvenir affectueux de ses admirateurs. Marie Christine, Alphonse;" and a big pearl in a shell all of diamonds as a necklace. But how could she get a big pearl in a shell all of diamonds, and how could she use the shell as a necklace?

Patti is singing songs at private houses in Paris, where ballets danced by belles of the fashionable world are now given in Lent.

She sings a song as each corps de ballet comes in, and for doing so receives the trifling sum of \$3,000 a song. If four songs are sung, says M. Labouchere, she knocks off \$1,000 from each song—but when one of her friends asked her to sing a single song for less, she replied that she did not make two pences, and that she could not allow sentimental considerations to affect her tariff.

Mr. Theyre Smith's new comedietta, produced recently in London with the title of *Old Crones*, is perhaps unique example of an English dramatic work in which all the personages are of the male sex. It is in form a mere colloquy between two men, each of whom is somewhat on the wrong side of middle-age, not even the casual appearance of a maid-servant being permitted to impart an approach to what is technically known as "female interest." The joint concoction of a love-letter by two old bachelors is the motive of the work, and it is said to be admirably worked out.

THE OLD OLYMPIC.

ITS HISTORY—THE ACTORS WHO HAVE TROD ITS BOARDS.

[New York Star.]

The sale of the old Olympic Theatre property, and the announcement that the purchaser will probably have the building torn down to make room for an improved structure, will be regretted by many persons on account of the time-honored associations connected with that well-known place of amusement. The Olympic was opened in 1837. It was built for Henry E. Willard and William R. Blake, and was almost an exact counterpart of the famous theatre of the same name in London. Although the auditorium was quite small, it was regarded as a perfect "bandbox." It was at that time the handsomest resort of the kind in New York. One of the leading dramatic critics of the day characterized it as "a parlor of elegance and beauty." The stage appointments were excellent, and the scenery was deemed something marvelous. The curtain was of rich crimson damask. The Olympic was designed to compete for popular favor with the Park and Bowery Theatres, which up to that time had monopolized the patronage of the public.

Frank Mayo is the present lessee. The Variety Theatres.

been alternately made and lost in it. In 1869 John Duff leased the theatre, and under his management it was devoted to pantomime. Fox in Humpty Dumpty and We Willie Winkle proved a great success, and Mr. Duff made a mint of money. Mr. John F. Poole ran the place three seasons, and Pat Rooney was one of his leading attractions. After Mr. Poole left the Olympic, Gus Williams and Thomas Canary leased it with the intention of running a variety show and selling beer in the auditorium. This enterprise proved a failure, and Williams and Canary gave up the place in disgust. Ferdinand Hofels, being compelled to leave the Bowery Theatre on account of the expiration of his lease, was the next to take the Olympic. His intention was to transfer his Bowery business to Broadway. He was unsuccessful.

Season 1880-81.

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